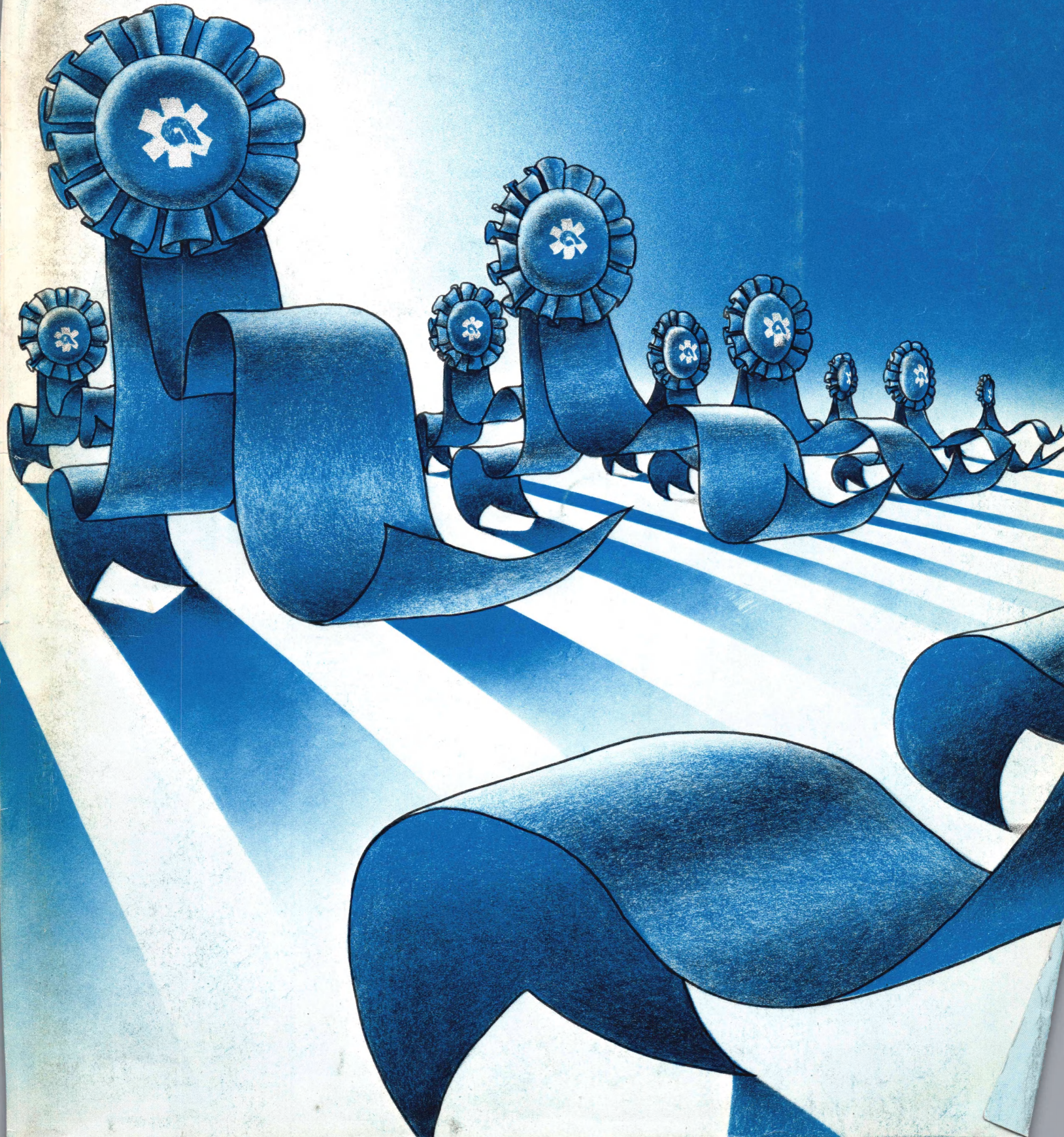


# Museum News

November/December 1976





# Santini Clarus

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Best wishes from the Santinis to you for the holiday season.

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# Museum News

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## Looking at Accreditation

As the accreditation program enters a new phase, those who have been involved in all stages of the program take a close look at its growth, its development and its importance to the profession.

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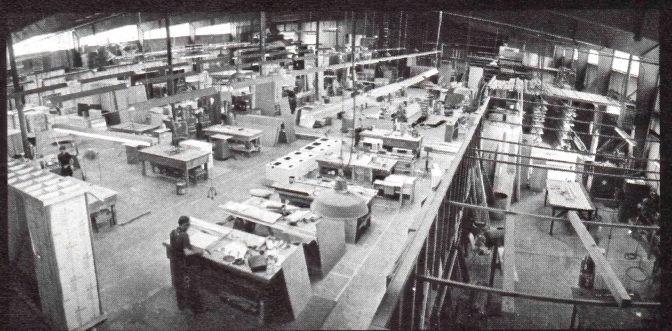
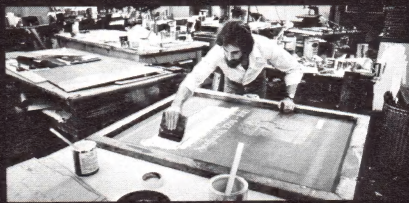
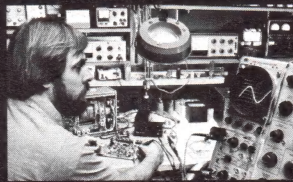
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# From the Director

## Accreditation

One of the important functions of the AAM is the accreditation program, the subject of a special section in this issue. It is the systematic process by which museums maintain their own standards of excellence as established by guidelines developed by museum professionals. Since museums are devoted to public education, and are supported by public funding, the accreditation program is an appropriate function and expression of the awareness of museum people of the growing importance of their responsibilities as they seek to improve their service to a growing public. When the process of reaccreditation starts next year, the program will have reached maturity, and accreditation will become increasingly a necessity so that museums may thereby establish their professionalism and prove their right to the broad public support that is essential for their continuance.

## Regional-National Cooperation

As of this writing, the new AAM constitution and bylaws have been unanimously ratified by the five regional conferences that have so far met. These guidelines provide an increased opportunity for regional-central office cooperation that is important for the future. As never before in the association's history,

regional input will have new weight and significance.

In view of this constructive change, we have applied, as in previous years, for funds under the National Museum Act for the 1977 regional conferences. But, in addition to the \$2,000 per region and the travel allowance to enable the president and the director to attend, we have asked for funds to pay the expenses of two experts to accompany the president and the director to each conference to work with members in whatever field may be mutually agreed upon. We also have asked for travel and subsistence for representatives of regional planning committees to meet in Washington to coordinate programs, and for funds to cover expenses of certain members of the Washington staff so that they may participate in conferences in whatever way may be deemed helpful. Finally, we have asked for \$500 for each region to pay expenses of members to attend the meetings who might otherwise be unable to do so, with whatever may be left over being used in any way the region wishes to strengthen the program.

We hope that the request will be approved. In any case, it clearly suggests the direction of the future.

△

**Richard McLanathan**

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# Letters

## A Muddled Issue

If average humans were given a straightforward presentation of what can be expected to happen to all forms of life on planet earth if we continue to follow present technological patterns, I do not believe that they would accept Samuel C. Florman's bland assessment that "... since the cause of the problem is not technology, which can be restrained, but the pressure of human desire, which cannot be restrained, it is difficult to know what to do except to continue to muddle along as best we can" (July/August 1976).

Muddle along, indeed! Florman has based *In Praise of Technology* on some unproven assumptions about "human nature," which he inserts in his text as universal truths. He then puts impressive energy into attacking straw men and struggling with non-issues. Caught up in his condescending appraisal of Mumford, Dubos and company, whom he sometimes describes as utopian

dreamers and at others as finicky elitists whose real problem is their reluctance to mingle with the masses, Florman is unable to confront the fact that technology has enabled human beings to use up the irreplaceable resources of the earth at a potentially fatal rate but has not yet given them usable substitutes. Of course it is not technology itself but human *use* of technology that continues to deplete the supply of basic elements while fouling the environment. Despite the dramatic metaphors used by some of the "anti-technologists," does Florman really think they believe that technology moves without people? Isn't the real point that the giantism and complexity of modern technologies and their companion bureaucracies have made it frustratingly difficult for us to control them and use them benevolently?

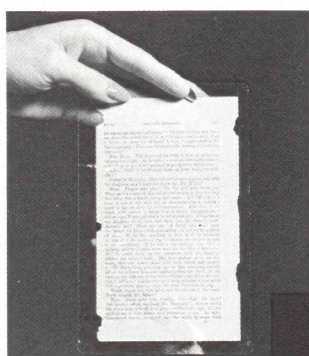
May I suggest that you invite a board member of the Environmental Defense Fund or the National Audubon Society or the Sierra Club to write a critique of Flor-

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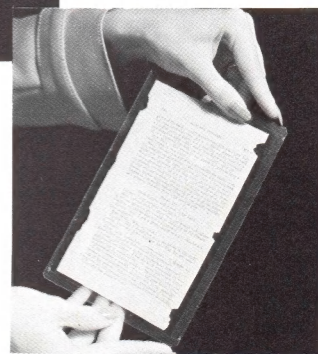
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## Letters

man? His advocacy of "muddling along" is dangerous and he needs to be answered.

Linda V. Hewitt  
Assistant Director  
Isabella Stewart Gardner Museum

### A Price Correction

Thank you for the announcement in your July/August issue of our publication, *Standards of Accounting and Financial Practices for Non-Profit Voluntary Health and Welfare Organizations*.

However, there are two prices for this publication (member and non-member)—both of which are now higher than the \$5 price you cited. The members' price is \$5 if prepaid or \$5.75 if billed; the nonmembers' price is \$7 or \$7.75.

We wish to thank you for reviewing this important book, as we feel it can be most helpful to various of your readers.

James J. O'Malley  
Assistant Vice President  
National Health Council, Inc.

### Albany Acropolis

Close behind the magnificent cover on the July/August issue of MUSEUM NEWS, I found under *International* the article *Beaubourg—The French Acropolis*, by Susan M. Yecies.

I am delighted that France has taken the initiative to build this magnificent cultural center, and join in admiration of its design and anticipated uses. However, I do take exception to Yecies' last sentence: "More important, it is the first cultural megastructure of its kind anywhere." By this time, Yecies should be aware of the fact that the Cultural Education Center, which is part of the Empire State Plaza government center in Albany, New York, opened its first facilities—two major halls of the New York State Museum—on July 1, 1976. The Cultural Education Center, which will be fully occupied a year from now, will contain not only all of the activities of the New York State Museum, including its three divisions of Museum Services, Science Service and Historical Services, but

also the New York State Library, a major library of more than four million items, galleries for fine and decorative arts, and facilities for the State Archives, the Center for International Programs, and the Bureau of Mass Communications, which produces video and audio media for educational and cultural purposes.

It is nice to be internationally minded, but we should not ignore similar activities because they occur closer to home.

John G. Broughton  
Associate Commissioner  
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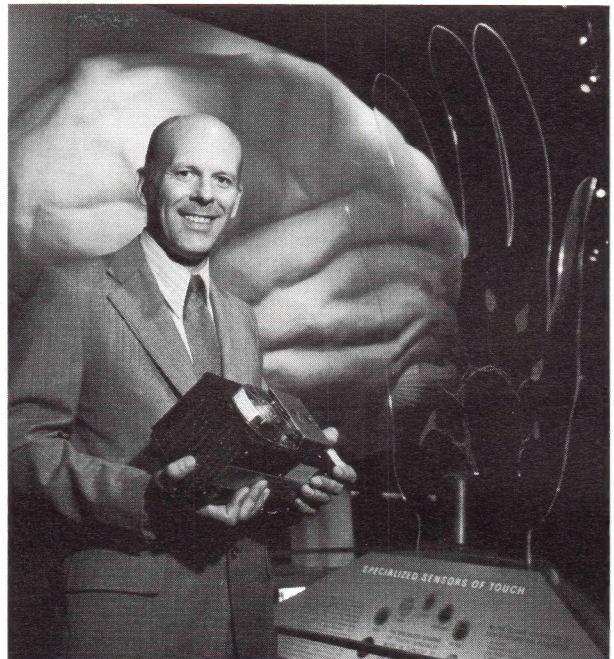
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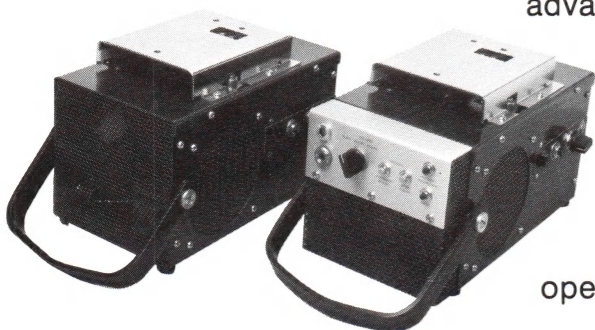


# Cleveland Health Museum Uses LaBelle Pla-matic Series Controllers

**Bob Davidson**, Director of Technical Services at the Cleveland Health Museum, has reported on the efficiency and performance of the LaBelle Pla-matics used in the continual operation of some of the Museum's highly sophisticated viewer-activated exhibits.



Bob states the units run reliably and efficiently and with normal maintenance very little service is required. Tape life on three and four minute programs and even some shorter programs has been a full year. As a result of the satisfactory operation, the Cleveland Health Museum has converted all its message repeater and controller equipment functions exclusively to LaBelle Pla-matics.



The portable LaBelle Pla-matic Controller B automatically advances projected slides or filmstrip in synchronization with taped audio programs on a continuous-loop Lear Type cartridge. It can program lighting or switch activated displays and can control house lights. Additional models include the Recorder B for recording audio tapes with silent signal to control visual programs, and the Audio Repeater for continuous or push-button and stop operation. LaBelle also offers a Pla-matic A to operate with Cousino 1410 or 1430 cartridges.

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# Conservation

## Remounting Framed Textiles Margaret A. Fikioris

In the second part of my column on textile conservation at Winterthur, I would like to describe our method of remounting framed needlework pictures, samplers and printed handkerchiefs which are nailed or sewn to wooden stretchers or boards and displayed in permanent wooden frames that may or may not be original to the piece. This mounting system was developed by Wanda Guthrie, assistant textile conservator, in the early 1960s as an improvement over the old lacing system of preparing a museum mount. The advantages to this technique are that a needlework or printed textile may be safely and compactly placed back into its original frame and that the correct tension can be achieved on

**Margaret A. Fikioris** is a textile conservator at The Henry Francis du Pont Winterthur Museum and helped to plan the textile conservation facilities at the museum. She trained in conservation at the Textile Museum in Washington, D.C. and the National Institute of Dry Cleaning in Silver Spring, Maryland. In addition to her regular duties, Fikioris also participates in the Winterthur Program in the Conservation of Artistic and Historic Objects. Her article, "A Model for Textile Storage," appeared in the November 1973 issue of MUSEUM NEWS.

the mounting board prior to sewing the textile to the new mount.

The danger of wood, with its acid content, in direct contact with a textile requires that the piece be removed from its harmful mount, placed onto a new support which is more beneficial to the life of the textile, and reinstalled into its frame. The wooden board, nails and paper liner removed as a textile is unmounted are important documents and should be kept for study. When possible the original backing board is returned to its frame but separated from the new mount by buffered paper.

To prepare the new mount, first measure the frame and then cut acid-free mat board to the size of the frame, subtracting one-sixteenth to one-eighth inch on each side. Four- or eight-ply acid-free mat board may be used for the mount depending on the size of the textile. If a piece is larger than 12"

by 14" it is best to cut two four-ply boards or one eight-ply board for the mount.

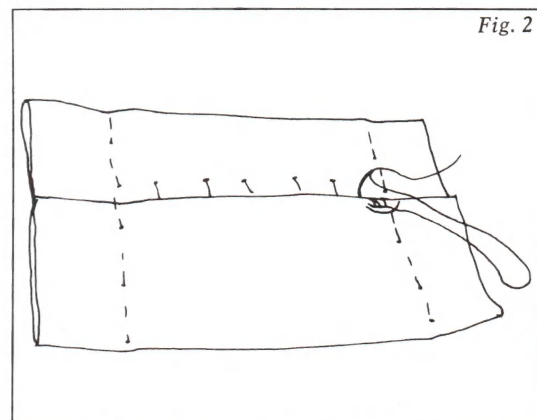


Fig. 2

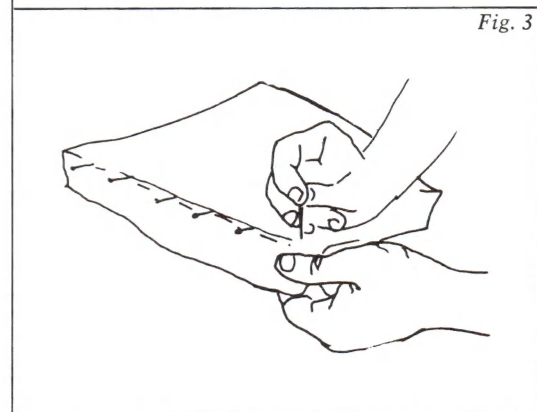


Fig. 3

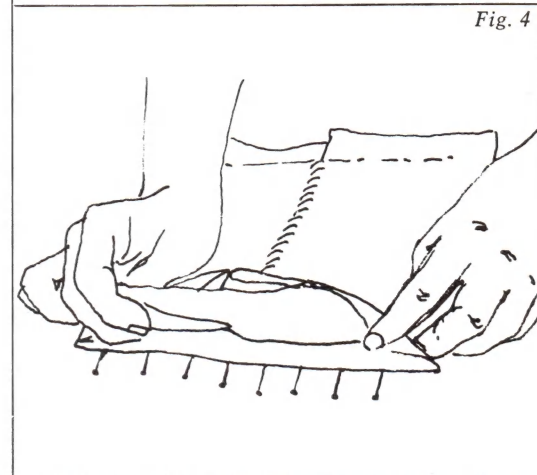


Fig. 4

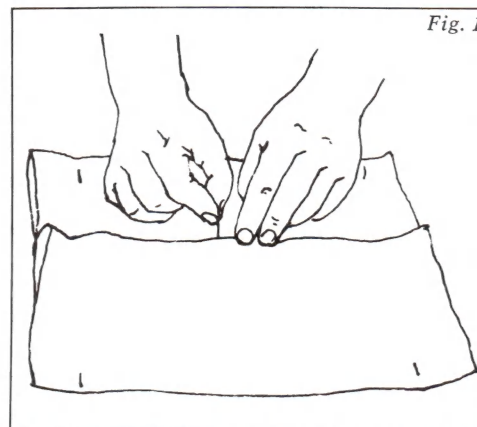


Fig. 1

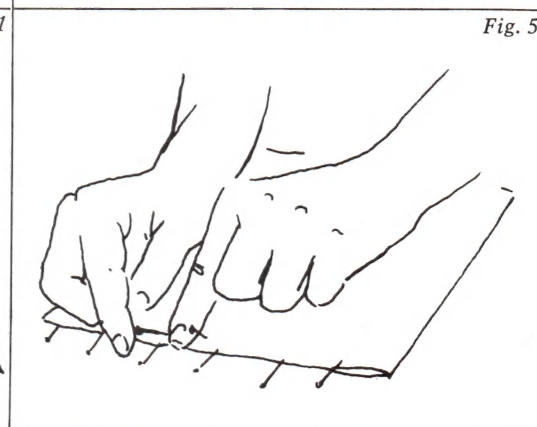


Fig. 5



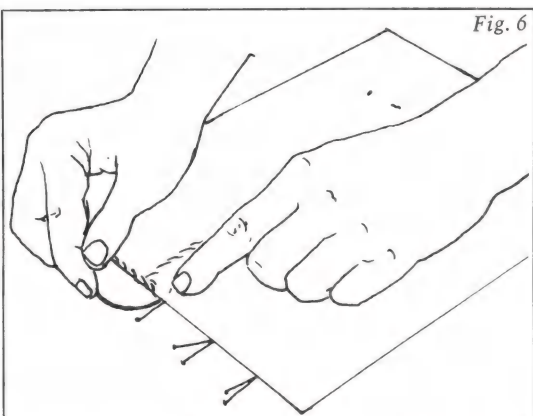


Fig. 6

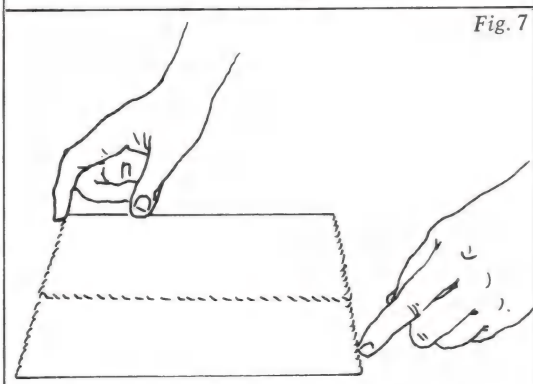


Fig. 7

The mounting material should be unbleached 100 percent cotton muslin which has been washed. It should be long enough to wrap around the board completely with two or three inches of extra material for the middle seam and wide enough to allow one extra inch at each of the open ends. If the muslin is ripped rather than cut, the warps and wefts can more easily be kept aligned. It is to this muslin that the textile is sewn.

Wrap the board with the muslin, pinning the material at the corners of the mounting board with stainless steel dressmaker pins (Fig. 1). The excess material along the middle seam should be folded in to neaten the edges and facilitate the sewing. Working from the middle of the board, smooth the material along the middle seam outward to the open ends and begin to pin the middle seam. The pins should be

placed so the seam is straight and tight, and the tension is even. Check the front of the board for any slackness or unevenness.

The middle seam can then be whipped with a surgical circular needle using four-ply unbleached cotton thread, and the side edges pinned (Fig. 2).

If one prefers, the two open ends can be pinned and the tension adjusted prior to pinning and sewing the middle seam.

Working from the front of the mounting board, pull the material tight over one of the side edges. The top layer of material should be held in place by putting the pins directly into the sides of the board (Fig. 3). Care should be taken that the weave of the material is aligned with the board. The pins should be approximately one-half inch apart.

Turn the board over and release the row of pins that runs parallel to the edge. Tuck in the excess material and smooth it to remove any wrinkles (Fig. 4). Place another row of pins parallel to the edge of the mount to hold the side seam in place (Fig. 5). Using a whip stitch and a circular or straight needle, close the side seam (Fig. 6).

Repeat the operation (Fig. 3-6) for the other edge of the mounting board.

The wrapped board is now ready to receive the textile (Fig. 7). The textile is stitched to the covered mount and placed back in its frame with a protective acid free mat between the glass and the textile (Fig. 8). A dust shield of acid free paper is then attached to the back of the frame.

The illustrations for this article are drawings which Jonathan Fairbanks made from photographs of Wanda Guthrie preparing a mount. The textile conservation staff at Winterthur hopes that these drawings and the technique they illustrate will assist others who face similar conservation problems. △

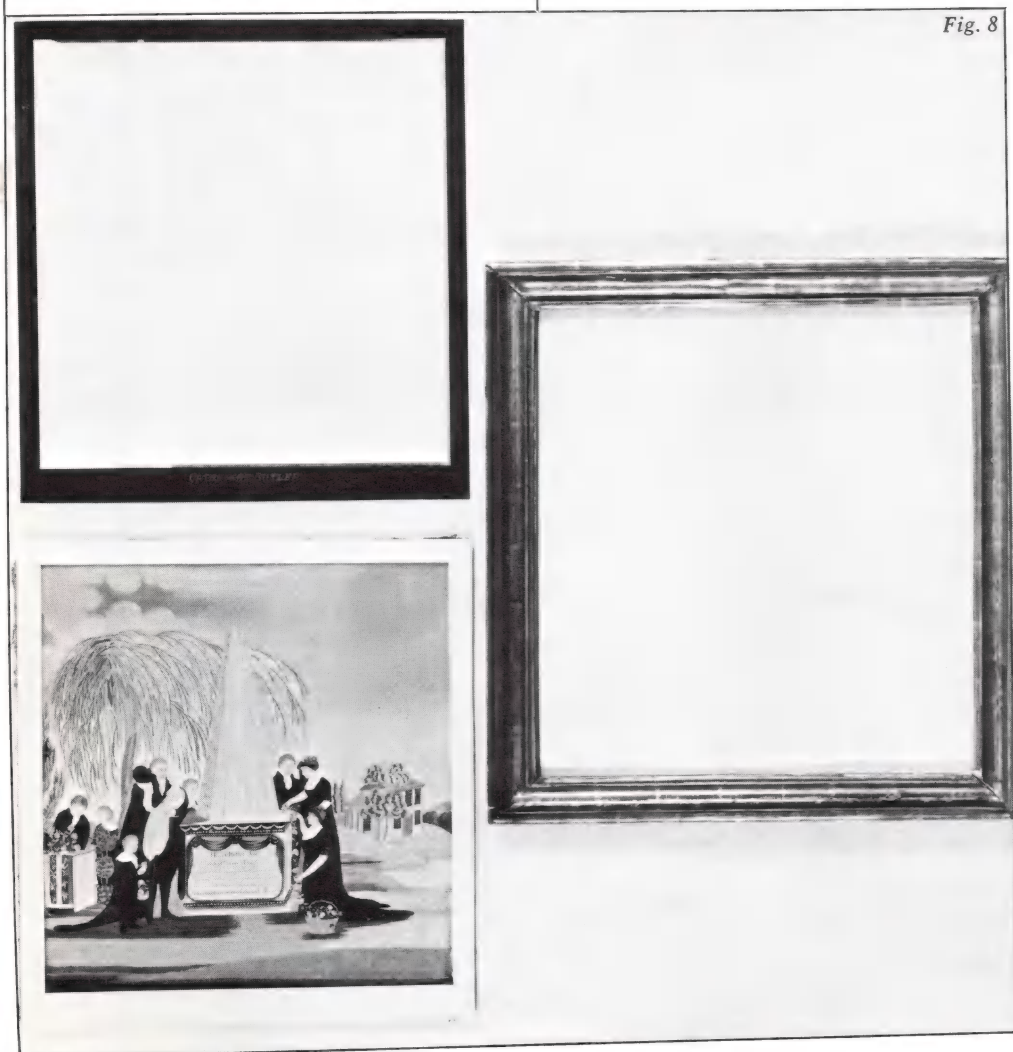


Fig. 8



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# International

## Susan M. Yecies

### The Year of Rubens

Nineteen seventy-seven marks the 400th anniversary of Pieter Paul Rubens' birth, an event that will be commemorated throughout Europe. Antwerp, the city where he lived and worked and where his residence and studio can still be seen, will be the center of much of the year's activities. But since Rubens' career as a painter and diplomat brought him fame in all parts of the continent, exhibitions illustrating Rubens' many facets will be organized in a number of cities.

The program of exhibitions is:

### April 5-15, Vienna

*Rubens' Drawings in the Albertina, Albertina Graphics Collection*

### May 6 - July 4, Antwerp

*Rubens as an Illustrator of Books, Plantin-Moretus Museum*

### June 28 - September 30, Antwerp

*Works of P. P. Rubens — Paintings, Oil Sketches and Drawings, Royal Museum of Fine Arts (includes works from collections abroad)*

### July 15 - October 30, London

*P. P. Rubens, Drawings and Oil Sketches, The British Museum*

### September-October, Brussels

*Sculpture in the Century of Rubens, Royal Museum of Fine Arts*

### October 15 - December 1, Cologne

*Rubens in Italy, Wallraf-Richartz-Museum*

### October 1977 - January 1978, Paris

*The Age of Rubens in Public French Collections, Le Grand Palais*

### October 1977 - January 1978, Paris

*Drawings of Rubens and His Followers, Musée de Louvre*

### Spring 1978, Leningrad

*Rubens, Hermitage Museum*

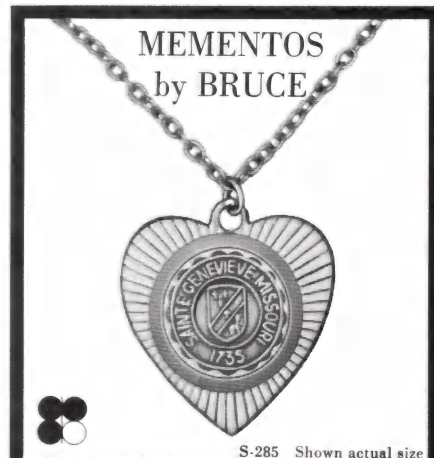
*Susan M. Yecies is program coordinator, AAM/ICOM. She recently spent three months visiting Australian museums under the Australian government's U.S. Bicentennial Fellowship Program.*

## Met to Display Dresden Art Treasures

More than 200 paintings, pieces of sculpture and other treasures from the State Art Collection, Dresden, East Germany, will be exhibited at the Metropolitan Museum of Art, New York, next year in the largest show of major art ever brought to the United States from an Eastern bloc nation. The exhibition will also be shown in early 1978 at the M. H. deYoung Memorial Museum, San Francisco.

The loan exhibition will include about 40 paintings by Rembrandt, Titian, Velazquez, Van Dyke, Dürer, Holbein, Bellotto and a full range of old masters from one of the finest European ancestral collections, that of the Duke of Saxony.

There will be about 200 objects from the collection's Gewolbe (Green Vault), or treasure chamber, including sculpture, porcelain, prints,



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drawings, arms and armor and objects of gold, silver, ivory and precious stones.

The United States and East Germany do not have a cultural exchange agreement such as that which exists between the United States and the Soviet Union. Thus the exhibition of the Dresden works will have an unofficial character. The exhibition is a straight loan, and the U.S. museums have no plans to send art works in exchange. However, the possibility is not being ruled out, according to a spokesman for the Metropolitan.

Arrangements for the show were made by officials of the Metropolitan and the East German government last fall, after both parties were approached by intermediaries described by the museum spokesman as private individuals, Americans not connected with the U.S. government.

After expressions of interest on both sides, Metropolitan director

Thomas Hoving discussed the possibility of an exhibition with Prof. Rolf Sieber, East German ambassador to the United States. Hoving and Phillippe de Montebello, the Metropolitan's vice director for curatorial and educational affairs, went to East Germany last September for further discussions with the minister of culture, Leonore Nindl.

While arrangements for the show and the selection of paintings are nearly complete, the list of sculpture and other works to be exhibited is yet to be decided. Several representatives of the museum will go to Dresden to complete the selection.

The State Art Collection in Dresden is a group of old masters and objects of art gathered since the 16th century. Allied bombing at the end of World War II leveled the museum buildings that housed the collection, but the art works were hidden in mine shafts and other safe places in the countryside, up to 100 miles from Dresden. Much of

the art was seized by the Russian army, but eventually was returned to Germany. The museum buildings were reconstructed after the war.

## Warsaw Recommendation

For the first time an international group of government experts has proposed wide-ranging measures aimed at protecting historic areas and at the same time insuring them a role in modern life. Ninety-four experts from 43 countries ended a busy week of talks in Warsaw last February 17 with unanimous approval of a draft recommendation. The Warsaw Recommendation, as it has been termed, will be submitted to the General Conference of UNESCO in November for adoption.

Once approved, the recommendation "concerning the safeguarding and contemporary role of historic areas" will provide international standards for public officials and private citizens concerned with the protection and revitalization of historic quarters, towns, sites and villages. Even before the General Con-

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# International

ference acts, the experts feel that the Warsaw Recommendation will begin to make its influence felt in regional and town planning as it affects historic areas.

The proposals drawn up at the UNESCO meeting in Warsaw range from legislative provisions to building public awareness of the cultural value of historic areas, taking in administrative arrangements and urgently needed financial, technical and socioeconomic measures. Speaking to the meeting, UNESCO's deputy director-general John E. Fobes warned that despite recent progress, "precious towns, quarters and villages are being mutilated or destroyed by decision or with the acquiescence of those invested with public responsibility — administrators, planners and local level decision-makers — as well as by private owners or developers, whether as a result of a short-sighted view of the social good or the heedless search for personal profit."

The Warsaw Recommendation, Fobes noted, is a fitting tribute to a

city almost totally razed in World War II. Warsaw's people completely rebuilt the historic core. The draft recommendation stresses the "social dimension" of planning and conservation. Demolition, for example, is often unnecessary and funds could be better spent in rehabilitation and adaptive use of old buildings. Similarly, protective measures should always seek to preserve the social fabric of the neighborhood. The recommendation also emphasizes that conservation and revitalization are a multi-disciplinary affair, and that people in all walks of life must be informed about the values embodied in their historic surroundings.

Many of the experts at the meeting were architects, and their recurring concern that new buildings should blend well with historic areas touches a problem familiar to specialists all over the world. In the face of the increasing impersonality of architectural techniques and forms, the preservation of the tangible evidence of days gone by and

of traditional architectural styles can be an essential element in the affirmation of cultural identity, especially in developing countries.

A note of optimistic universalism was characteristic of the Warsaw meeting, where nations with widely differing social and economic systems were able to agree unanimously on a text to improve "the daily environment of human beings everywhere." Δ

Bernardo  
Bellotto's  
"The  
Neumarkt,  
Dresden, from  
Moritzstrasse".



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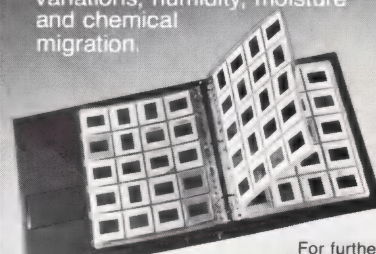
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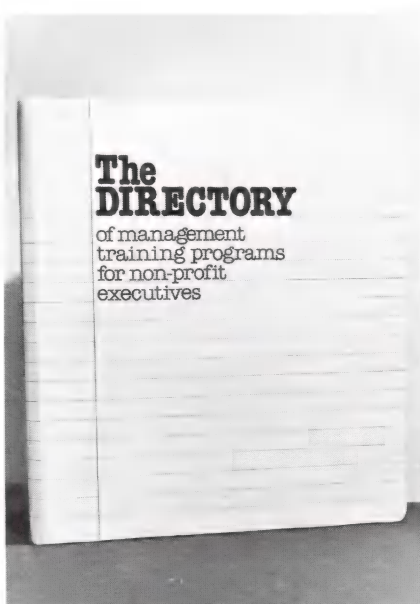


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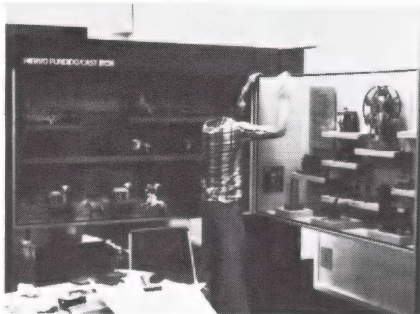
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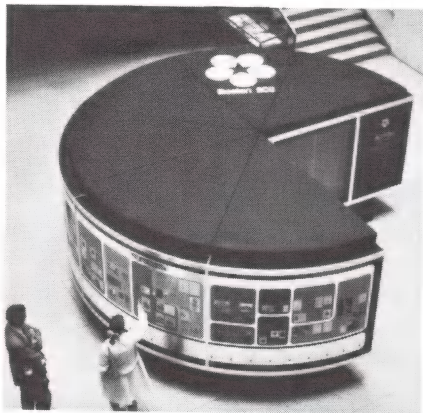
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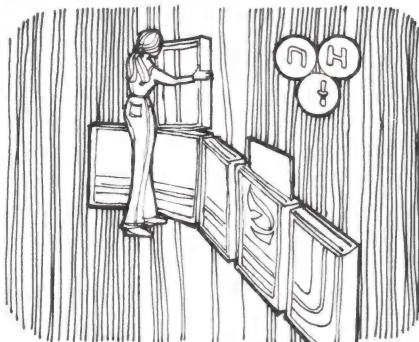


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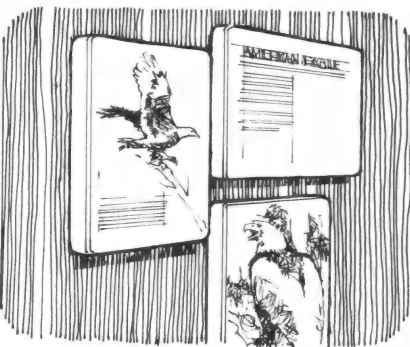


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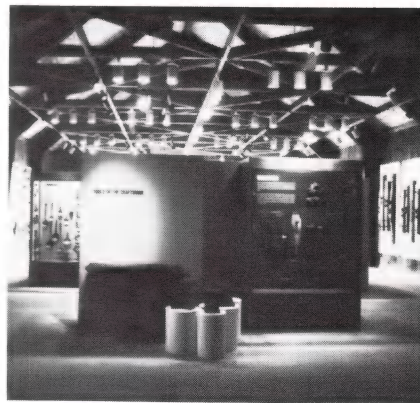
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# It Is Ours

H. J. Swinney

When the AAM accreditation program was approved by the Council in January 1970, the most succinct comment made at the time may also have been the most farsighted. MUSEUM NEWS quoted Louis C. Jones (then director of the New York State Historical Association) as saying "... for the first time I see many of our long-standing problems close to solution. . . . Fifteen years ago we talked about accreditation in some future day . . . [now,] by God, we are far along. In our history this day may mark our coming of age, and I am glad I lived to see it." The program that was then so hopefully proposed has now been functioning for six years, and the word "we" that Dr. Jones chose to express his approval is still the right one. It is ours—it was created not only for the museum profession but by the museum profession. It is our peers who accredit us and whom we accredit.

When the AAM's president, Charles Parkhurst, appointed the original Accreditation Committee in 1968 and charged it to develop a system, there were distinct indications that it was high time for action. Government departments and granting agencies (among others) were becoming interested in museums, and needed to distinguish the legitimate and scholarly institutions from the opportunistic fly-by-nights who were fellow travelers in the field. Signals reached us that suggested that if we as a profession did not provide ourselves with some reasonable set of standards, somebody else might do it for us—and in a way we might not like.

As the committee began to meet under the chairmanship of Charles Buckley (then director of the St. Louis Art Museum) it had a distinct awareness

## LOOKING AT ACCREDITATION

*Randi Glickberg, accreditation secretary,  
and commission member,  
Jean M. Weber of the Parrish Art Museum*

---

**H. J. Swinney**, director of the Strong Museum in Rochester, New York, was a member of the original committee that developed the AAM accreditation program. He has been chairman of a number of accreditation visiting committees.





of the broad scope and fundamental nature of its assignment, and it went at its task seriously. It met 10 times in the next two years, and in a lifetime of committee work, I have never known a committee that worked harder. Members realized from the outset that personal feelings and pride of authorship had to be abandoned during meetings so that the most searching criticism of every idea could become the ordinary course of action. In the free-ranging debate that followed, there was no committee member whose opinions were not changed many times by the arguments of his fellows.

In addition, committee members developed their own personal systems of between-meeting consultations with their colleagues, so that proposals and modifications were tested against the experience of museum people all over the country. This kept the committee from formulating its recommendations in a vacuum.

Very early in its work, the committee came to the firm conviction that the AAM could not possibly accredit museums unless it could define clearly what a museum is. From this conviction emerged the keystone of the accreditation program, the basic definition of a museum. So fundamental did this become in the committee's thinking that the precise terminology of the definition was debated and polished practically to the end of the committee's life. The trouble taken with every word was well spent since once the basic definition and its implications fell into place, the logic of the rest of the process began to emerge more and more clearly.

Everything proceeded from that definition, and in spite of the fact that it has been published before, it is worth repeating in this special issue of MUSEUM NEWS: *"For the purposes of the accreditation program of the AAM, a museum is defined as an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and*

*exhibits them to the public on some regular schedule."*

In the six years since the initiation of accreditation, the basic definition has stood the test of experience in the minds of the Accreditation Commission and of the profession in general. Since 1970, 665 museums have applied for accreditation, 363 have been accredited, 33 have been rejected, 29 have been tabled or are awaiting action, and 77 are "in the pipeline"—that is, somewhere between the initiation and completion of the process. At a rough guess the 665 applicants may represent half of the museums in the country that are potentially eligible for accreditation.

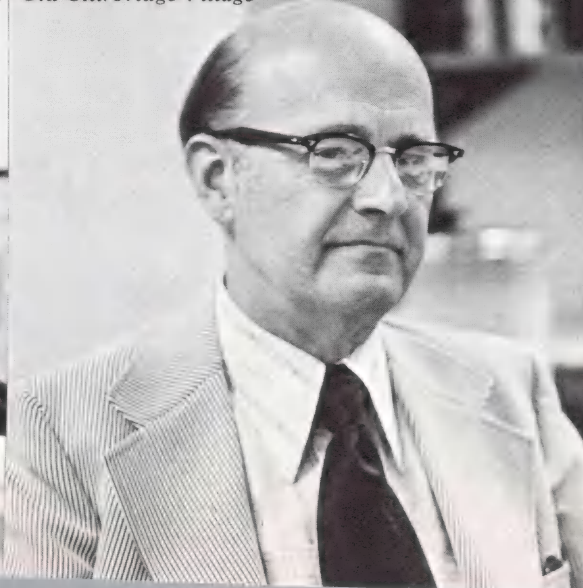
The system itself has matured over the years. The original plan included authority for the commission to make changes as its experience might dictate, always within the framework established by the basic definition. This has turned out to be not only a useful but probably an essential provision. Responding to problems it has encountered, the commission has refined criteria, has established methods of handling such matters as appeals, and most important, has worked out special procedures for types of institutions for which the standard procedures are inappropriate or inadequate.

The first situation to require a special procedure involved planetariums, which often lack the collections of tangible objects demanded by the basic definition of a museum. The resolution of that problem was not accomplished without a certain amount of heated argument, but to the credit of all concerned, it was reasonably resolved. The commission's authority to continue to develop the accreditation process permitted it to hear these arguments and respond to them, instead of merely resisting them. Other special accreditation procedures have been proposed, and the commission has succeeded in devising a method for considering such requests without abandoning principles already agreed upon.

Joel N. Bloom, Franklin Institute  
Science Museum and Planetarium



Alexander J. Wall,  
Old Sturbridge Village



Commission chairman,  
Mildred S. Compton,  
Children's Museum  
of Indianapolis





With time and experience, the procedures for the on-site inspection of applicant museums have been refined as well. The first teams to be appointed were quite large and were given several days in which to work. We now know that a good visiting committee of two people can generate a great deal of information about almost any museum within a couple of days. This has significantly reduced the first estimates of the cost of accreditation.

Many members of visiting teams have found that as they evaluate an institution for the purposes of accreditation they must define their principles and standards with greater care and precision than ever before. The need to distinguish sharply between personal preferences and professional commitments is a challenge quickly met by most.

Despite this willingness to be as objective as possible, visiting committee members remain individuals, from diverse disciplines and widely separate parts of the country. As a consequence, there was an initial difficulty in establishing uniformity in the standards of judgment. With support from the National Museum Act, the commission was able to attack this problem and a traveling circus was formed, consisting of the chairman of the commission; its secretary; a regional commission member, where possible; and an experienced visiting committee member.

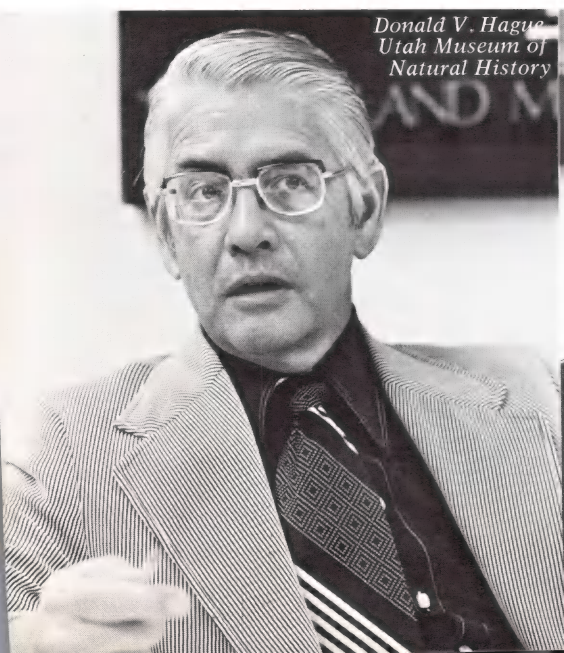
In the fall of 1975 and the spring of 1976, this group conducted eight regional workshops for those involved in the on-site inspections. The purpose of each workshop was to explain carefully accreditation procedures and criteria and the important responsibilities of the visiting committees. The 308 people who attended these sessions now form a reservoir from which the Washington office can draw in selecting committee members who understand their role in the system and can apply standards uniformly in any area of the country.

Most museums have found the accreditation process to be a beneficial experience. The system provides a museum with an external frame of

reference and an opportunity for self-examination. Smaller institutions have often found that visiting committees are almost like consulting teams. Although a committee's opinions are not revealed to a museum until its written report is delivered along with the commission's ultimate decision, it is still ready to give practical suggestions. Even the larger and more professional museums have also reported that this balanced overview by their professional peers is a very useful experience.

In spite of this practical progress and acceptance, we are still only at the beginning of our experience with an accreditation system. As the operation of the present program continues, as re-accreditation begins, and as we establish a series of precedents on which to draw, accreditation will surely continue to refine itself. Everybody who participates in the process will get better at it. My personal guess is that our standards for accreditation will gradually become more demanding as our profession expands and improves through the years. All of this cannot help but be healthy, not only for museums, but for the public they serve. In the process, the few places that cannot or will not meet even the minimum standards chosen and tested by their colleagues are going to find themselves falling by the wayside. Few tears need be shed over that. These are not standards imposed by some remote external authority that knows and cares little about our work, but standards conscientiously chosen and administered by responsible and responsive members of our own profession.

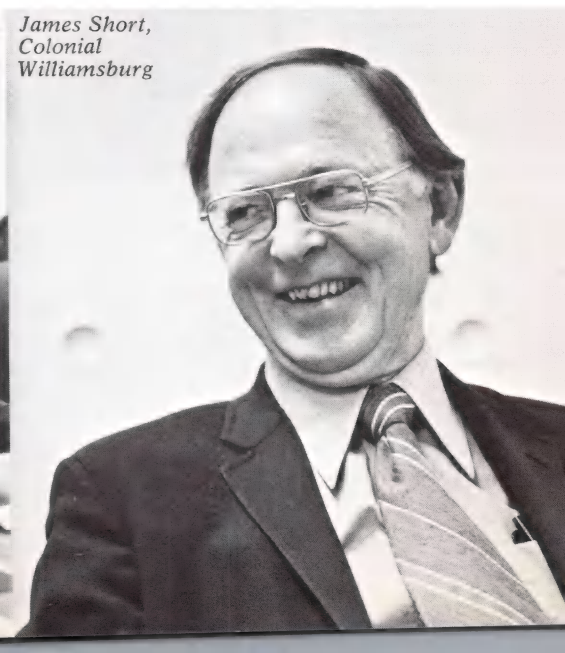
I think that we are finally coming of age as a profession. The emergence of self-discipline is one of the clearest ways of recognizing when an individual has come of age, and that can probably be applied to a profession too. I suppose that's what Louis Jones had in mind when he praised the start of accreditation in 1970. Not only Dr. Jones but all of us can be glad that we have lived to see it.  $\Delta$



Donald V. Hague,  
Utah Museum of  
Natural History



Harry S. Parker,  
Dallas Museum  
of Fine Arts



James Short,  
Colonial  
Williamsburg



# Museums Appraise the Program

**Randi R. Glickberg**

Is accreditation more than a noble idea? A survey sent last summer to all AAM-accredited institutions addressed this question. Two respondents thought accreditation to be worthless and recommended that it be discontinued, but most extolled the virtues of the program, expressing both concern about its shortcomings and optimism that accreditation can be strengthened. The survey's results reflect professionals' varied feelings about the museum accreditation program.

Two hundred ninety-three of the 363 accredited institutions completed the survey, which provides an honest appraisal of accreditation based on the respondents' experiences.\* The first section of the survey asked for statistical information on the museum; the second part contained questions designed to elicit an assessment of the program. The accredited museums were asked their opinions of the accreditation questionnaire; of the visiting committee and the on-site evaluation; and of the general benefits of accredited status.

## **The Accreditation Questionnaire**

Most of the museums responding said that the accreditation questionnaire resulted in the initiation of a comprehensive self-examination, and most said that the completed questionnaire did convey an accurate image of their institution. For many, it provided a tool for a systematic review of operations, a valuable but time-consuming endeavor which many institutions postpone. The self-evaluation pointed out areas in need of improvement which were often known to the staff, but had not been acted upon. Because other activities and responsibilities had required immediate attention, it had been convenient, especially in large institutions, to forget about seemingly minor problems. The accreditation questionnaire, the survey results indicate, served both to emphasize an institution's strengths and pinpoint its problems, reminding professionals that the problems had not disappeared, but appeared more urgent when put on paper. Accordingly, a program to improve these areas usually was begun.

Gathering information for the questionnaire generally involved the entire staff. Most respondents

felt that the time spent to complete the questionnaire was worthwhile, because it enabled museum employees to become better acquainted with their institutions.

Some thought that parts of the questionnaire are inappropriate. The financial section was the target of the most criticism. Many respondents complained that the questionnaire's categories do not accommodate their own budgets. The questionnaire also was often criticized for its failure to convey the quality of institutional services. Questions about parking spaces and sidewalks have equal weight with questions pertaining to the content and quality of programs. Some respondents suggested that the questionnaire be supplemented by a detailed narrative of the museum's activities, which would describe its character and its role in the community. Directors of natural science museums in particular felt that the questionnaire is too art museum oriented, and therefore does not give a clear picture of their type of institution.

Small and large museums, but few of intermediate size, complained about the length and detail of the questionnaire. However, the commission feels that the program must be administered evenhandedly. It would be unfair to apply varying standards to different sized museums. Experience with the AAM approved definition of a museum has proven its applicability to a broad range of institutions. While the commission is considering revision of the questionnaire, it does not anticipate exempting certain institutions from meeting every element of the basic definition and/or the subsequent corollary definitions (see Alexander Wall's article in this issue).

Another valid criticism was that by the time of the on-site evaluation, the questionnaire is often outdated. This is due to the rapid pace at the institution and to administrative delays in the Washington office. In the future, increased frequency of commission meetings will shorten the period between the time an institution submits the questionnaire and the time it receives a visiting committee. The committee's first-hand account supplements the information contained in the questionnaire. Because the narrative report serves as the commission's eyes and ears, the visiting committee's impressions figure significantly in the commission's deliberations.

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**Randi R. Glickberg** has an M.A. in American history from the University of Delaware. She has been AAM accreditation secretary since 1975.

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\* Questionnaires still are being returned to the AAM office as this issue goes to press. The Accreditation Commission welcomes responses from museums who did not return the survey last summer. The results will be tabulated and made available.



## The Visiting Committee

The questionnaire's limitations are minimized by the accreditation visiting committee's on-site evaluation of an institution. A director's comment that the accreditation program is "only as good as the visiting committee" articulated a widespread sentiment. Most institutions' experiences with visiting committees were fruitful. Such an exchange of information with fellow professionals is always a useful exercise for it often results in a fresh perspective and new ideas. The employees of the applicant institution may be relieved to find that outsiders concur with their own conclusions. This gives moral support in their pursuit of solutions to recognized problems.

Each visiting committee completes an on-site evaluation checklist, which parallels the accreditation questionnaire, and a narrative report. Both documents provide a cogent and insightful description which brings the institution to life during the commission meetings. The visiting committee's written comments and recommendations also benefit the museum staff and governing authority. Some trustees take staff recommendations more seriously after an outside report confirms them. And the tabling of an application or the denial of accreditation can be a stimulus for positive action. Surprised and embarrassed that the institution cannot meet AAM accreditation criteria, trustees often reexamine their expectations and their conceptions of what a museum should be and realize the importance of professionalism in museum operations.

A number of respondents severely criticized their visiting committees. Apparently some committees took their task lightly. In some cases, the visiting committee seemed to feel that the visit was a mere formality, because the museum's reputation and the scope of its operations made accreditation a foregone conclusion. However, even well-

established museums can profit from an evaluation of their operations. Colonial Williamsburg, for example, heeded visiting committee recommendations that the institution develop a stated policy for acquisitions, gifts and loans, and written procedures for dealing with emergencies.

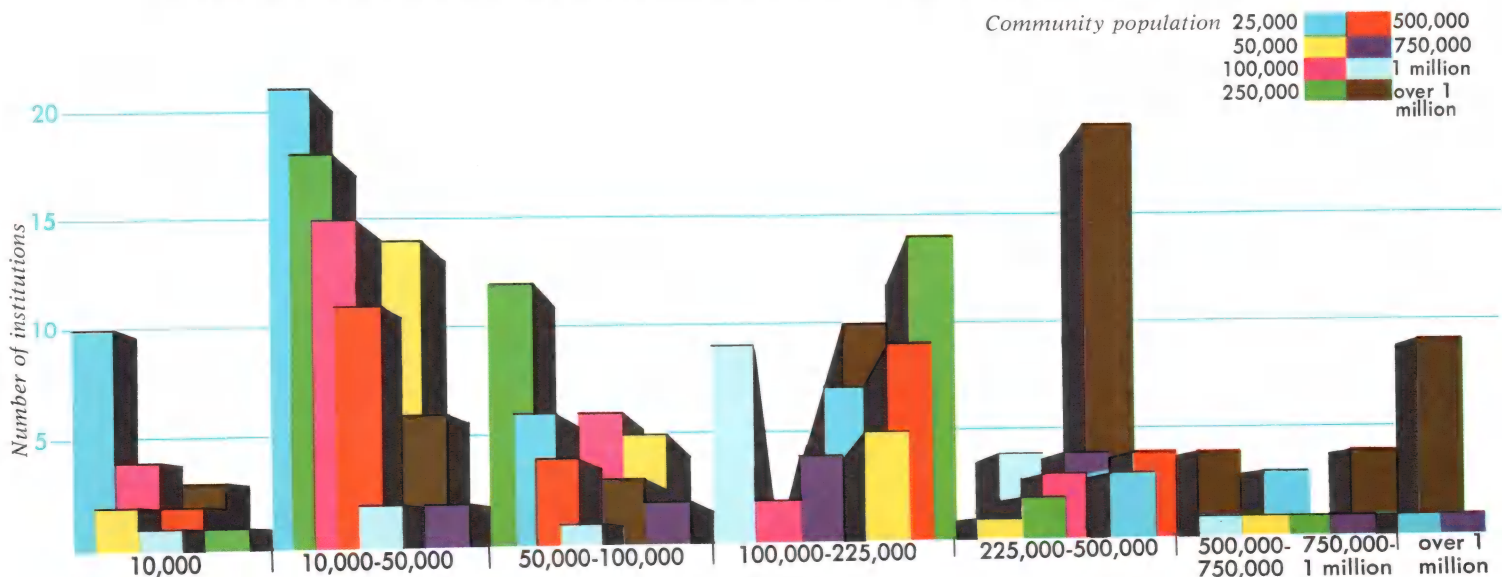
Another criticism was that the committee does not spend sufficient time at an institution to understand and judge its operations comprehensively and equitably. This is due to the accreditation program's reliance on professionals who volunteer to serve on the visiting committee roster. Because they are responsible for their own institution's operations they can devote only a limited period to the visit. If the program employed professionals full time to conduct evaluations, the cost of accreditation unfortunately would increase.

Some respondents were critical of the fact that each visiting committee does not apply the accreditation standards uniformly. Workshops conducted in each of the AAM regions last year helped to alleviate this problem by making visiting committee roster members more aware of the program's intent and the commission's expectations. Recent visiting committee narrative reports indicate more consistent application of accreditation standards.

Finally, some visiting committees were accused of judging a museum not on what it is, but on what they think it should be. This occurs rarely, and the commissioners can recognize these instances. The director of a small Southern museum believes that there should be a means to evaluate the visiting committee members:

*Quis custodiebat custodies?* Who will check on the checkers? If you cannot depend on the visiting committee to do an honest job, then the procedures of selecting them must be more closely looked into and their credentials and integrity (and heartless-

## ANNUAL ATTENDANCE IN RELATION TO COMMUNITY POPULATION



NOTE: Each respondent to the questionnaire did not answer each question.



ness quotients) checked. A visiting committee is not appointed to stroke, pat or hold the hands of museum officials who are doing their jobs. It is to suggest surgery, if necessary, to diagnose, to operate, and—if needed—to refuse.

The commission has, when necessary, removed individuals from the visiting committee roster.

### **Benefits of the On-Site Evaluation**

Improvements in the museum's operations arising from the visiting committee recommendations repeatedly were mentioned by accredited institutions. A knowledgeable committee can provide valuable consultation to an applicant museum. Tangible benefits included improvement of the physical facility. New or better security—with the installation of fire and intrusion alarms, locked display cases and enclosed exhibits—frequently was cited as a result of visiting committee reports. Other benefits included climate control in the public areas and work spaces, and reorganized or expanded office space. Visiting committee recommendations often gave increased impetus to plans for expansion which had been set for an undetermined date. New wings built after accreditation was granted usually incorporated ideas suggested during the visit.

A "very definite benefit" of accreditation is the new storage facility at the Campbell-Whittlesey House of the Landmark Society of Western New York in Rochester. According to the director, Billie Harrington, the visiting committee observed that the storage facilities were inadequate and suggested specific ways in which the basement could be remodeled. Additional professional advice was sought and a plan for renovating the basement was devised. An application to the National Endowment for the Arts stressed the visiting committee recommendation. NEA funded 25 percent of the total construction costs for the modernized storage facility.

At the behest of visiting committees, some respondents said, procedures being practiced were formalized in writing. Registration and cataloging procedures were modified, loan and accessioning policies were regularized and procedures for emergencies were spelled out. Written job descriptions and organizational flow charts confirmed personnel practices that already existed.

On-site visits also produced changes in many museums' care of their collections: ultraviolet shields were installed, smoking was prohibited in exhibit areas and periodic inventories of storage collections were begun. Although preservation of collections is a primary concern of all museums, efforts to institute a conservation program often are impaired by expense and the public's lack of awareness of this important but invisible museum function. Conservation may be high on the director's list of priorities, but it does not entice visitors to the galleries. At the Milwaukee Public Museum, visiting committee recommendations

spurred a drive to build a conservation laboratory. The suggestions helped to emphasize this need in the museum's applications to private foundations. The facility, opened in 1974, is equipped to handle the wide range of materials represented in the museum's collections as well as to provide advice to other institutions in the state. A full-time conservator manages the laboratory.

The education program is another aspect of museum operations that respondents said was affected by the on-site evaluation. The influx of new ideas and information sometimes inspired new exhibitions or school and community activities. Exhibition design and labelling practices were influenced, and suggestions for more efficient utilization of space, better arrangement of objects and effective labels were implemented. Museums were encouraged to improve their publications programs so that knowledge about the collections would be permanently recorded. In this manner, a museum could enhance its educational function by disseminating information beyond the confines of its building.

In some cases, accreditation resulted in staff changes which included additional personnel, improved fringe benefits and higher salaries. For example, a visiting committee noted the absence of minority employees at the Seattle Art Museum. Since its accreditation five years ago, the museum has sought to place minorities in professional positions. Minorities now work in the photography and Asian art departments, women occupy top posts in administration, public relations, education, the library and audio visual library, and other minorities are on the support staff. The museum, does not have a written affirmative action policy, but it uses NEA equal opportunity employment requirements as a guide.

Accreditation, besides contributing to improved operations, enhances the prestige of an institution. Although this benefit is not measurable, many respondents said that it is indeed a tangible benefit. Most mentioned the pleasure of being recognized nationally as a significant educational institution by their professional association. Accreditation increased some museums' status in the eyes of their audience. By heightening community consciousness of the museum's part in its cultural life, accreditation helped in one institution's capital fund drive and was instrumental in another director's successful entreaties to potential donors. Museum staffs, upon learning of accreditation, experienced renewed pride in their institution and their work. Because museums were held in higher esteem by the community, their employees felt a satisfying sense of accomplishment. Rather than inducing complacency among staff members, accreditation actually impels them to maintain and upgrade their level of performance.



Museums that are a part of a university claimed that accreditation added to their status in the college community. The commission requires that a university or college museum obtain a resolution from its governing authority (*i.e.* board of regents) recognizing the museum as an integral part of the university's activities and providing evidence of the museum's existence and perma-

nence. This act often increases a board's awareness and respect for the museum's capabilities and formally places the museum on equal footing with other academic departments.

At the Yale University Art Gallery, a \$60,000 security system was installed on the recommendation of the visiting committee report. The

# **RESPONDING INSTITUTIONS BY DISCIPLINE**

Art .....	33%
History .....	21%
Science .....	13%
<i>(Of this 13 percent, 68 percent indicated that the institution is a natural science center, 16 percent, science and technology, and 13 percent, planetarium.)</i>	
General and Combination .....	29%
Other .....	4%
<i>(Children's, Medical, Botanic)</i>	

# **RESPONDENTS PRIMARY SOURCE OF FINANCIAL SUPPORT**

Government .....	27%
Private and Public Foundations .....	16%
Univ./College .....	5%
Contributions .....	5%
Memberships .....	3%
Society .....	2%
Endowment .....	2%
Other .....	2%
Combinations .....	36%
No Answer .....	2%

*The tradition of private support for museums remains strong. Most museums obtain funds from a variety of sources. When a museum relies on the government for much of its operating expenses, this burden usually falls on the municipal and state agencies. Government as the main source of funding occurs more frequently in the West and Mountain-Plains regions and less frequently in New England.*

# **VISITING COMMITTEE ROSTER MEMBERS**

**Total Number: 328**  
Men: 278  
Women: 50

**Number in Each Region**  
New England: 40  
Northeast: 72  
Southeast: 57  
Midwest: 66  
Mountain Plains: 45  
Western: 48

# **RESPONDENTS ANNUAL OPERATING BUDGET**

\$50,000 and under .....	12%
\$50,001 to 100,000 .....	14%
\$100,001 to 250,000 .....	20%
\$250,000 to 500,000 .....	16%
\$500,001 to 750,000 .....	8%
\$750,001 to \$1 million ....	17%
over \$1 million .....	17%
No answer .....	7%

*On a regional basis the percentage of museums in each budget category closely parallels the national total. The one exception is in the Northeast, where museums with a budget of over \$1 million account for 30% of the respondents.*

# **TOTAL NUMBER OF MUSEUMS RESPONDING: 293**

## **New England—32**

Connecticut—8  
Maine—3  
Massachusetts—18  
New Hampshire—1  
Rhode Island—1  
Vermont—1

## **Northeast Region—57**

Delaware—3  
District of Columbia—4  
Maryland—3  
New Jersey—5  
New York—34  
Pennsylvania—8

## **Southeast—47**

Arkansas—2  
Florida—11  
Georgia—1  
Kentucky—1  
Louisiana—2  
Mississippi—2  
North Carolina—8  
South Carolina—7  
Tennessee—5  
Virginia—7  
West Virginia—1

## **Midwest—68**

Illinois—7  
Indiana—7  
Iowa—7  
Michigan—9  
Minnesota—4  
Missouri—8  
Ohio—16  
Wisconsin—10

## **Mt. Plains—36**

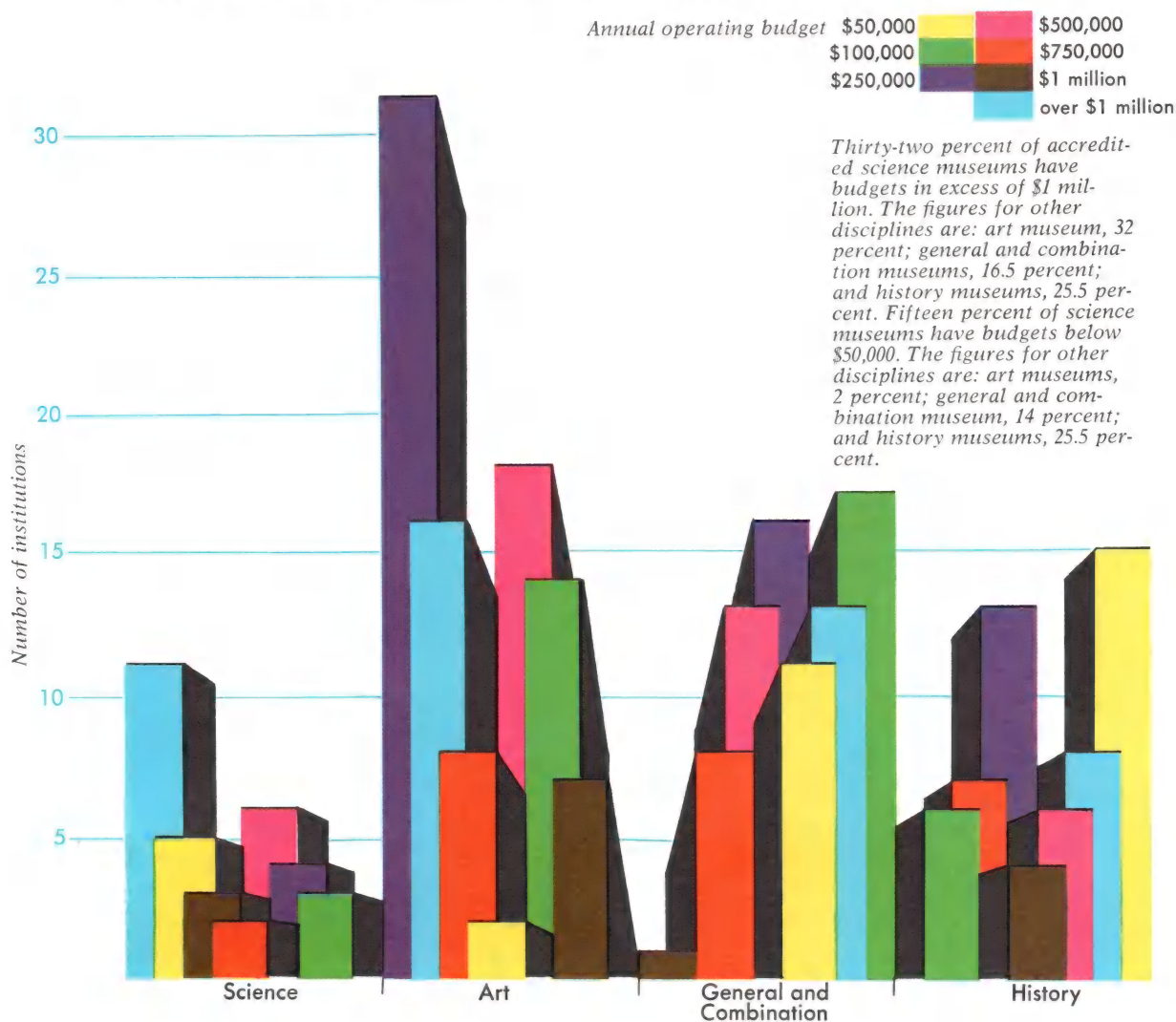
Colorado—4  
Kansas—3  
Nebraska—4  
Montana—2  
New Mexico—3  
Oklahoma—4  
Texas—14  
Wyoming—2

## **Western—53**

Alaska—3  
Arizona—4  
California—27  
Hawaii—3  
Idaho—1  
Nevada—2  
Oregon—4  
Utah—2  
Washington—5



## ANNUAL OPERATING BUDGET IN RELATION TO DISCIPLINE



university's board of regents had not heeded a security consultant's similar recommendation that security be improved, but director Alan Shestack believes that the accreditation visiting committee's suggestions gave impetus to the board's decision to appropriate funds for the new system.

Elizabeth G. Wittlake, assistant director of the Arkansas State University Museum, State University (Jonesboro), believes that the museum "would never have been able to force the hand of the university administration" to get a full-time professional staff. The museum had been functioning with student workers and Wittlake feels that it could not have continued under those circumstances. During the visit, plans were underway for the construction of a new building. Accreditation "focused on what was going to happen" and caused it "to happen in a better and more responsible way." The architectural firm chosen by the university is familiar with museum design. The result was a plan for a structure with four times the space of the present building, including maximum security, fire protection, a vault, metal

shelving and containers in insect and vermin controlled storage, adequate work areas and office space, doubled library space with controlled access, and temperature and humidity control. Construction began in June 1975, and the museum is scheduled to occupy its new quarters during February 1977.

One university museum director maintained that accreditation confirmed his institution's credibility as a participant in a museum training program. Another director said that the university with which his museum is affiliated was reluctant to grant academic credit for student internships at the museum until it achieved accreditation.

Volunteers, essential to practically every museum's successful operation, can be profoundly affected by accreditation. Most of the Carson County Square House Museum (Panhandle, Texas) work force is volunteer. Director Jo Stewart Randel uses the museum's accredited status when emphasizing the importance of developing good techniques:



Without accreditation, we would become another slipshod institution with no goals or standards. The professional within a small museum can use accreditation guidelines to upgrade the museum. It is ever so much more effective in getting a good and creditable job accomplished than merely saying to an inexperienced employee or a poorly trained new volunteer, "I want it done this way." How nice to say, "We are accredited. We must do it this way."

Randel feels that the accreditation fee is "the best investment a museum can make. . ." because the program gives the small museum guidelines for improvement and the incentive to raise standards.

For some museums, increase in prestige is not enough reason to participate in a program which entails completing a detailed questionnaire, receiving a visiting committee and footing the expense. Arne Hansen, director of the Colorado Springs Fine Arts Center, expressed the most common criticism of the program: "An accreditation program that has no teeth is virtually useless to museums and museum professionals of this country. Our program has no teeth. . ." Hansen suggested means of strengthening the program:

. . . voting privileges in the AAM might in some manner be used as incentive. Further, the concept often suggested by us, and repudiated by the endowments of grants only to accredited institutions . . . is a key precedent that must be established.

Another possible incentive is to disallow representation upon the AAM Council, regional councils and committees of these organizations to members who are employed by nonaccredited institutions. Why do we print the names of nonaccredited museums in the AAM directory equally with accredited institutions?

Teeth in the accreditation process is the only method I see to give professional status to the museum world. Accreditation can be the tool that allows us to avoid . . . ethical affronts to the profession.

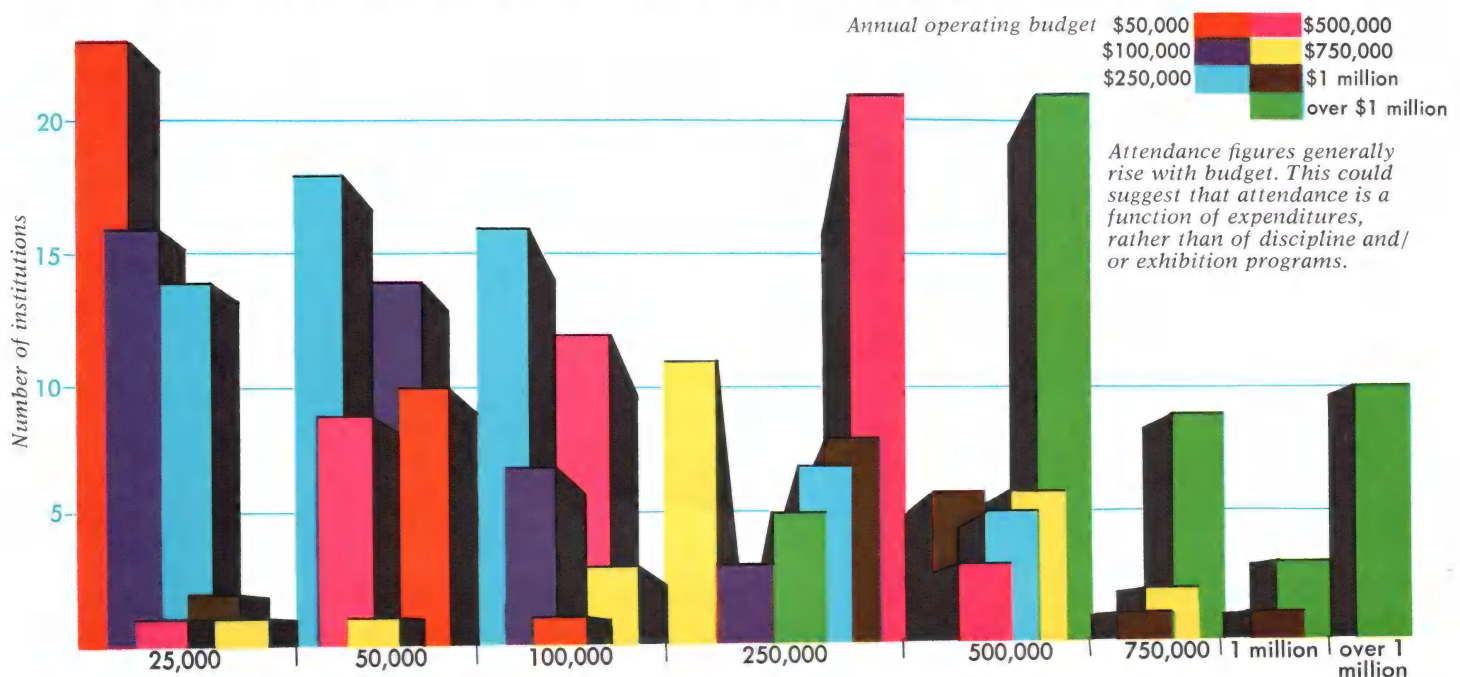
An accredited museum today is under no AAM obligation to operate in the public trust. Nor is there a consuming desire by all museums to acquire the approval of their peers through accreditation. I suggest that the commission set as its goal the incorporation of its program into the mainstream of everyday museum life.

A number of respondents emphasized the need for educating the public about the accreditation program, and cited obtaining overt approval from the granting agencies as the most important priority of the commission. The commission does intend to press for granting agencies' recognition of accreditation as a significant indication of the quality of a museum's activities and services.


Comments on the survey anticipated the commission's announcement of the reaccreditation phase, which will insure that accredited institutions continue to meet the accreditation standards. Most felt that a museum should be penalized by withdrawal or suspension of accreditation for failure to maintain those standards. The periodic review of museum operations that reaccreditation will offer will contribute to the maintenance of a high level of performance in the museum profession.

The consensus of the survey is that the accreditation program has gotten off to a good start, but that the next few years will be crucial to making it a viable method of raising the standards of American museums. The controversy about accreditation revolves around the absence of widespread acceptance and the administration of the program. No one quarrels with its intent, because, as Jo Stewart Randel said, "All museums benefit from a good museum, and all museums are hurt by a bad museum." Δ

## ANNUAL ATTENDANCE IN RELATION TO ANNUAL OPERATING BUDGET







*The museum's  
"great seal"*

*The Charleston Museum's  
present home and the  
architect's drawing of  
the new building.*

# A Push Forward

## Donald G. Herold

**D**uring the early part of 1971 the trustees of The Charleston Museum sought a director to fill the position occupied by E. Milby Burton who, after 40 years of dedicated service, had expressed his determination to retire. While this search went on, Burton, at the direction of the board of trustees, submitted a request to the American Association of Museums to arrange a visit by an accreditation committee before the change of directors would take place. It was generally assumed that accreditation would be granted this fine old institution.

I was hired by the trustees in early fall and was scheduled to begin as director in January 1972. It was suggested, however, that I visit the museum in October when the visiting committee's on-site inspection was scheduled. In this way I could familiarize myself with the operation of the museum and benefit from the committee's comments. I traveled to Charleston only to find that one member of the visiting committee was ill and the visit had been canceled.

Since the earliest date for another accreditation visit was February 1972, it was recommended that the visit be put off for a year so that I could adjust to my new position as director. I was, however, aware of the problems that beset the museum and felt that as a newcomer my criticisms might be resented. With strong backing from the president, I was able to assure the trustees that a detailed report from the AAM visiting committee was a very necessary tool if we were to make the citizens of Charleston aware of our needs.

The Charleston Museum was fortunate to have

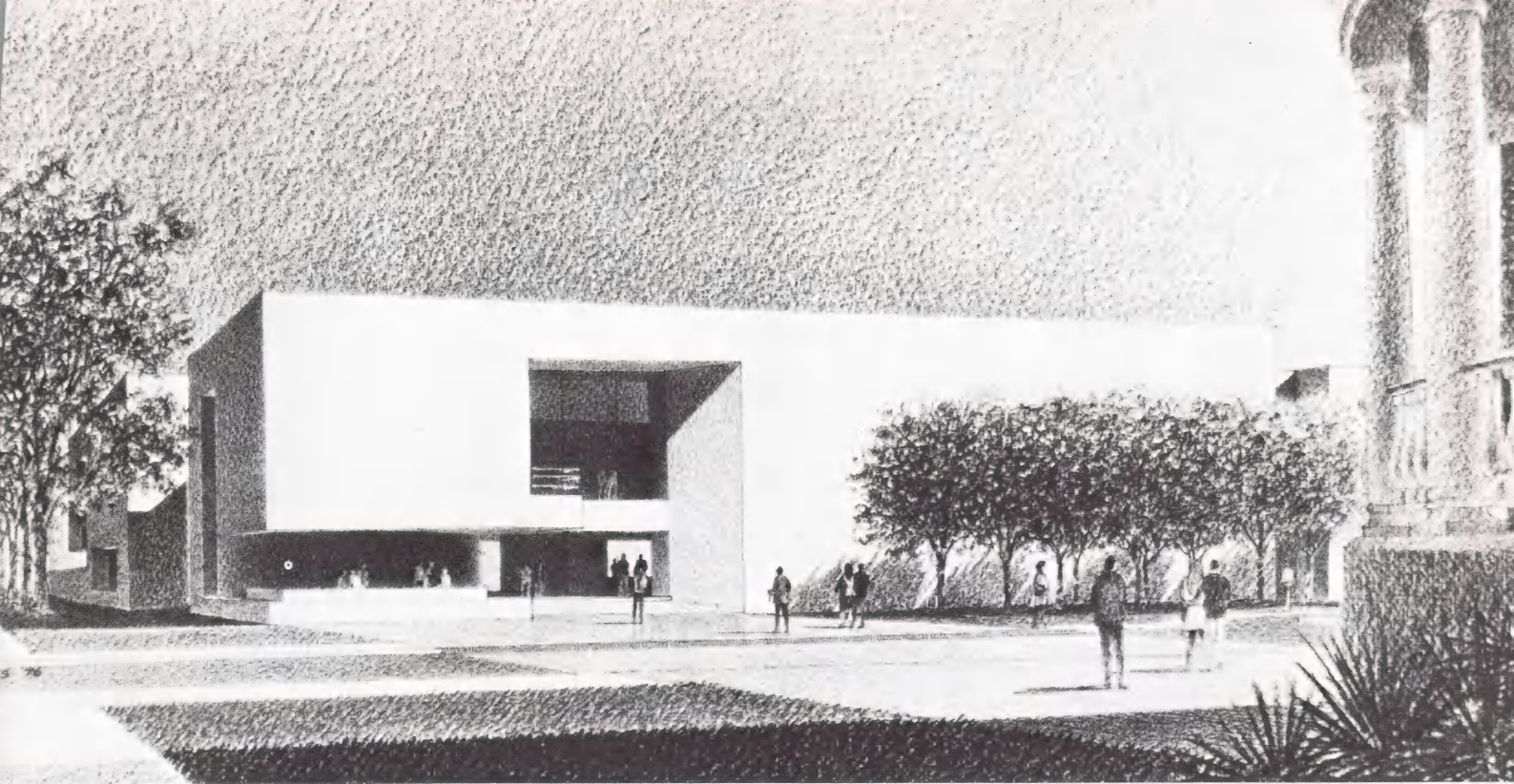
**Donald G. Herold** is the director of The Charleston Museum, South Carolina.

two very knowledgeable museum professionals on its visiting committee, James Short of Colonial Williamsburg, who served as chairman, and J. C. Dickinson of the Florida State Museum. The feeling of our small staff during the visit was that the committee members were properly horrified by the physical conditions in the building, the inadequacy of the finances and the lack of staff.

In a way, we felt that the AAM's accreditation program was on trial. If the commission granted accreditation to the museum, it would be for sentimental reasons—because of the museum's great age (it was founded in 1773); because of its past accomplishments, *i.e.*, a fine series of publications; because of its important type specimens; or because of its role in the development of the AAM. We hoped that accreditation would be more than a pat on the back, that it would be a mighty tool to awaken staff, trustees, politicians, educators—truly the whole community to the need for the museum to fulfill its obligations and meet the standards of the profession.

The report the Accreditation Commission issued on May 22, 1972 stated that "it has not felt that it could grant your museum accredited status at this time . . . however, that the high quality of your other activities has persuaded us that the reported museum deficiencies can be corrected within a reasonable period of time. Accordingly, the Commission has officially voted to continue your Museum's interim [approval] for one year." The commission went on to note: "We would like to see the bicentennial of the nation's oldest museum institution celebrated by the inauguration of a new era for it, an era in which the service of the museum for two centuries would be dignified by proper attention to the large collections accumulated during this period."





The commission noted the lack of trained staff. In addition to two teachers and the director, there were only one and a half curatorial positions to maintain collections with more than a half million objects in fields as diverse as natural history, archeology and anthropology, history and the decorative arts. The size of the museum's membership was considered too small and the museum's financial support far below its needs.

The structure of the museum and its safety precautions required "total renovation and redesign." Ancient electrical wiring, poor lighting and clutter were noted, as was the need for exhibit upgrading and the fumigation and care of collections both on display and in storage. The educational activities in natural history were praised, but it was suggested that similar attention be directed to history and the decorative arts.

Spurred by the report of the Accreditation Commission a great deal was accomplished during the interim year. The city provided \$8,000 to rid the museum of termites, prevent further infestation, and replace several floor areas and many beams. The museum spent \$5,000, provided in part by gifts, to replace defective and overloaded wiring and another \$2,000 to replace plumbing which had literally "dissolved." Water heaters were installed in the restrooms and a work area, and two public drinking fountains (the first) were placed in the lobby. With \$1,500 repairs were made to the steel supports for the roof which were badly corroded and needed to be cleaned and reinforced with welded braces.

The entire lobby was scraped, repaired and repainted. Large, attractive murals were hung there, clutter was removed and lighted display cases

were installed. A sales and information desk was opened in the lobby and an admission charge was established.

Smaller, more subtle but equally important improvements were also made. The entrance doors were rehung to open outwards; the exits were clearly marked; restrooms were scoured and painted; the cardboard wall in a curator's office was removed; and the children's classroom and display room was given a fresh coat of paint.

Housekeeping went on behind the scenes as well. Existing storerooms were cleaned and reorganized and a new large storage area was carved out of the main exhibit hall. Additional steel storage equipment was purchased for the storage areas and the library and all storage and exhibit cases were placed under a regular fumigation program. Meetings with fire and police officials resulted in improved security measures.

A small army of part-time workers was gradually replaced by trained, full-time personnel. Numerous employees, such as guards, cleaning people and secretaries were added through grants from the Emergency Employment Act.

Membership increased from 400 to 1,000 members, and the first annual meeting of the members ever held in this century was convened. The proposed budget for 1972 had been estimated at \$90,000; the museum spent \$135,000 and remained in the black because of increases in city and county appropriations. Staff salaries also showed similar welcomed increases.

The interim approval given us by the Accreditation Commission was the boost the museum needed to gain widespread recognition of its problems



and the support necessary to begin to correct them. By August 1973, our efforts to bring the museum up to minimum professional standards were rewarded and The Charleston Museum was granted accredited status.

Since the museum's accreditation, we have continued to work hard to maintain and improve the standards of the museum and the staff. Great efforts have been made to assist the staff in its professional development and training. Members of the staff have attended workshops offered by the AAM, the American Association for State and Local History, the Smithsonian Institution and other professional organizations, and educational and training materials have been rented and borrowed for in-house use. Specialists from museums and universities both here and abroad have lectured at the museum and worked on the collections. Our curator of natural history recently spent five weeks in Europe studying related museum collections and I have received a grant to visit new museum buildings in the Northeast. With a \$45,000 matching grant from the Junior League of Charleston, we will begin to redevelop the museum's library.

Although the museum building underwent something of a transformation in that interim year, we realized that the building's problems went much deeper and that a more comprehensive renovation of the facility was what was needed. The County Parks, Recreation and Tourism Commission awarded us a grant to study the possibility of renovating the existing museum building, but the report issued by the engineering and architectural firm we hired precluded renovation. As a result, the museum's executive committee became a building committee and began to study the feasibility of a new structure.

Realizing how broad community support would have to be for a successful building drive, the board of trustees changed its composition so that the widest representation of the community would be possible. New members included individuals from Charleston's minority groups and the business and education communities. In addition, the leaders of civic clubs were invited to sponsor luncheon and dinner receptions at the museum which included behind-the-scenes tours of the museum's facilities.

The receptions were carefully planned and as many as 150 people attended these affairs at a time. During the refreshment period at least one trustee was on hand to pour coffee or mix drinks so that the civic club members could see one of Charleston's prominent citizens concerned and dedicated enough to take the time to participate in the program.

I spoke to each group and explained the accreditation evaluation and the opinion of the archi-

tectural firm as to the possibility of renovating the museum's building. This was followed by a behind-the-scenes tour conducted by a staff member which emphasized the vast extent of the collections, the superb quality of the materials in storage, as well as the awful conditions which prevailed throughout the storage and work areas and the public spaces. At the end of the tour it was not unusual for visitors to express horror and indignation at the conditions at the museum and to insist that we needed a new building. Our response was to assure them that this could only come about if *they* convinced the leaders of both the city and county councils of the need.

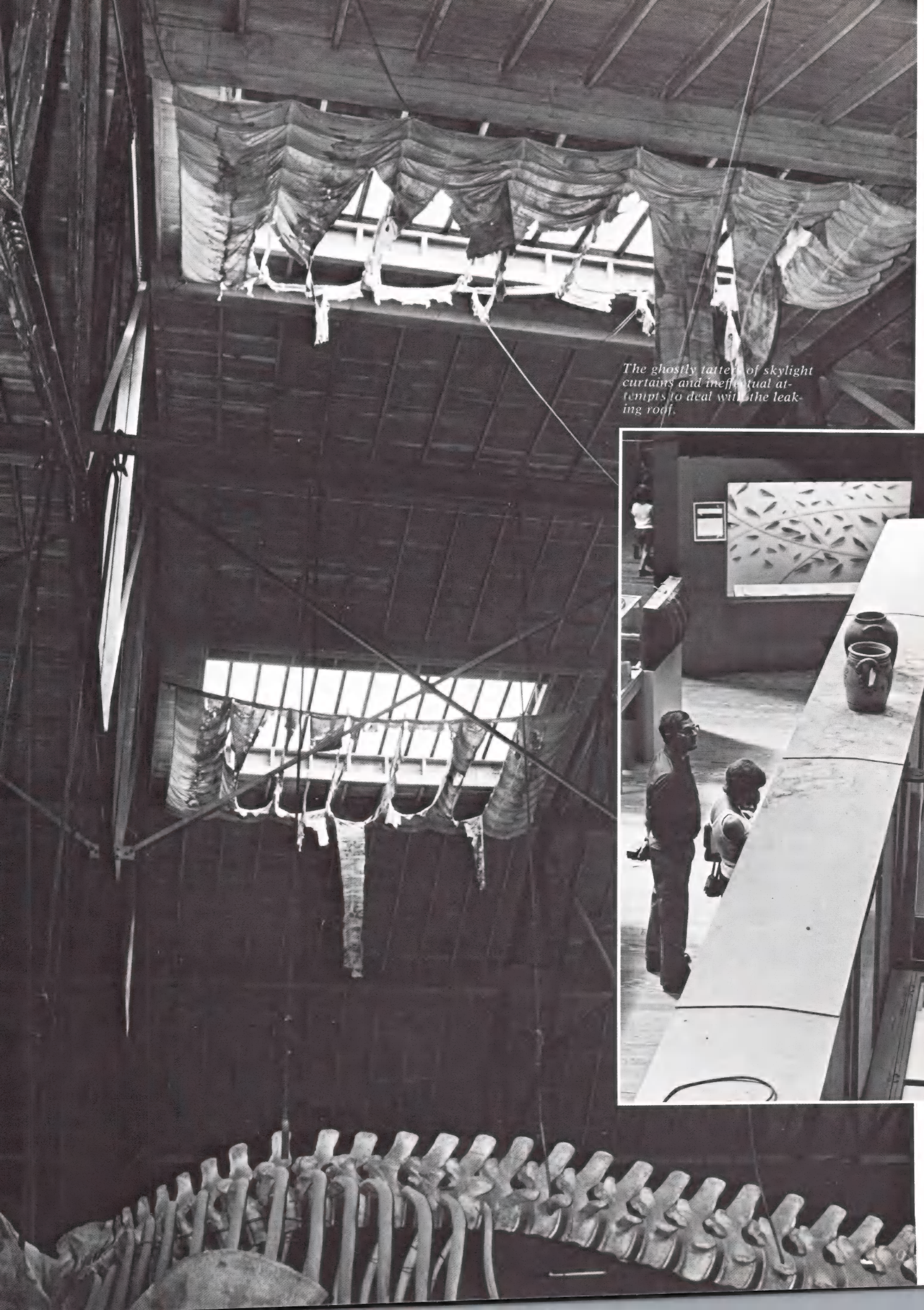
The effectiveness of grass roots support for an idea became apparent in the winter of 1973-74 when officials at both city and county levels began to discuss the possibilities and methods of funding a new building for the museum. As a result of these discussions the museum trustees obtained approval from the city council to place a proposition for a \$2 million bond issue before the voters. County officials approved placing a similar proposition on the ballot for a concurrent \$4 million bond issue for the proposed museum building. At the insistence of some politicians the legislation was written so that voters had to approve both propositions in order for the museum to get any money. Nineteen seventy-four was a recession year, and we were told right up to election day that voters were in no mood to approve \$6 million for a new museum building.

After the city and county councils had placed the propositions on the November 1974 ballot, the major efforts of the staff and trustees focused on that election. Trustee chairman Arthur Wilcox invited a number of key community leaders to meet with the executive committee and the director every Monday morning at 8:00. This group acted as a sounding board for ideas for our campaign. The meetings were brief, to the point and well attended.

The local newspaper provided staff photographers who made slides and prints of treasures from each of the museum's collections. They also produced appalling shots of the building's hazards—the gas room-heaters, falling plaster, water-stained floors and ceilings, antiquated wiring, rodent, insect and mold damage and the awful storage facilities. These photos were used by the newspaper for a great number of stories about the museum and for a brochure and sets of 60 slides we put together for talks given outside the museum.

At the museum, the staff found numerous ways to get public attention. A special exhibit of horrors was installed. We gathered items from about the building showing damage due to water, excessive sunlight, termites, rodents, mildew and lack of temperature control. We were not subtle—the taxidermist mounted a rat, which was placed in a





*The ghostly tatters of skylight curtains and ineffectual attempts to deal with the leaking roof.*





drawer, sniffing at the mummified remains of a rat we had actually found there. To emphasize the badly leaking roof one of our department stores agreed to donate two dozen colorful umbrellas for use by our visitors. "Slippery when wet" signs were placed in the exhibit halls and construction firms donated hard hats for visitors to protect themselves from falling plaster. The press, radio and TV were most cooperative and worked these activities into many news stories.

Two things were of particular importance in our drive for voter approval of the bond issues. First, work of earlier staff members at the museum was paying off. The public loved the museum and fondly remembered the fine educational experiences they had had there throughout the administrations of E. Milby Burton and his predecessor, Laura Bragg. Second, the current staff was every bit as devoted to the community and the museum and demonstrated some of the finest teamwork imaginable. With six sets of slides on the plight of the museum, backed up with six new Carousel projectors and all the necessary accouterments, the staff traveled throughout the county lecturing to any group of two or more people. Covering Charleston County is no mean chore since it is 15 miles wide and 91 miles long, containing 939 square miles. Many evenings all six sets of slides were in use.

Hovering over the bond issue campaign was the obligation to live up to accreditation. We purposely kept it there. It served to remind all of us of responsibilities which extend even beyond our own community.

In 1973 a mounted (or perhaps, more correctly stuffed) specimen of fur seal located in a case in the main exhibit hall suddenly had begun to present a distressing sight as chunks of its skin and fur dropped off. Rather than dispose of the seal, we decided to save it. It became the symbol of the drive for our new building, or as we gleefully punned, the "Great Seal" of The Charleston Museum. At the end of every slide program on the plight of the museum we closed with a picture of the seal, asking our audiences to help us displace this horror as the museum's symbol. Ringed in black it was the key picture in the brochure we issued to the public.

The results of the election were gratifying. Our mayor, who had warned us that the city voters would never approve both bond issues, called the board president to tell him we had a mandate from the people. Citywide, the voters gave nearly four to one approval and countywide it was six to one.

After the bond issue had been approved it became obvious for a number of reasons that the site originally selected for the new building was not adequate. Further study resulted in the choice of

a site which consists of half of a city block on Meeting Street, our major through street, across from the museum's Joseph Manigault House, a National Historic Landmark. This site is easily accessible to our public, and will enhance our use and control of the Manigault House. Of equal importance, the selection of this site has spurred the restoration of a lovely old section of the city which had gone to seed. The choice of this site was also responsible for the gift to the museum in December 1975 of the Governor William Aiken mansion located a half block from the new building site. This 17 room mansion will serve as a decorative arts center and will provide classroom space for our educational work in the fields of history and the decorative arts. Together with the new museum building and the Joseph Manigault House it will give the museum a complex that spreads over three adjoining city blocks.

At the suggestion of Charleston's mayor, a nation wide competition was set up to choose an archi-





tect for the new museum. The firm of Crissman and Solomon of Watertown, Massachusetts submitted the winning design.

Contracts were signed with the architects by both the city and county in May 1976. The city and county will be joint owners of the property and the new building. The museum is charged with its operation and will retain ownership of the collections. A portion of the bond issue money was spent to purchase three pieces of property for the new site. Funds were also made available for the staff and equipment necessary to catalog and prepare the collections for the move to the new building.

At present the schedule calls for completion of the design for the building by February 1977. Construction is expected to begin in April 1977 and will, we hope, be completed within eighteen months of that date.

For the present the staff still struggles with the

dilapidated building. Strengthened by additional personnel, more work space and modern equipment, we manage to carry out a reasonable number of public programs, exhibits and other professional activities, while still making the necessary preparations for moving the collections and planning the use of the new building. No heat or air conditioning is presently available in the exhibit areas or the storage areas, but these amenities are installed in the expanded work and office areas.

Despite the inconveniences, a spirit of camaraderie prevails. We are proud of our accomplishments and have high hopes for the future of the museum in its new quarters. The changes that have taken place at The Charleston Museum as a result of the accreditation process are, perhaps, exceptional but our experience need not be unique. The accreditation visiting committee report was for us the beginning, the push forward; it can be for others, too. Δ

*Examples of the cluttered and inadequate storage and work areas noted by the visiting committee*





# Variations on a Definition

## Alexander J. Wall

When the Accreditation Committee of the AAM presented its final report in June 1970, it was evident that the development of professional standards against which museums could be measured was a major accomplishment. The document that emerged from the committee included a definition of a museum that was brilliantly conceived—a definition upon which the entire accreditation process could rest. It stated that, “for the purposes of the accreditation program of the AAM, a museum is defined as an organized and permanent nonprofit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule.”

The definition was designed with much deliberation, for the committee was conscious of the fact that too broad a definition would admit institutions not normally considered museums and that, conversely, one too narrow would unduly restrict small museums from achieving acceptance. The committee also determined that the definition, when interpreted, should set the minimum standards by which a museum could be accredited.

Consequently, the key words in the definition—*organized, permanent, nonprofit, essentially educational or aesthetic, professional staff, collections, care and open to the public*—became the minimum standards for accreditation.

Throughout modern history, museums have collected and preserved objects of artistic, historic or scientific value so that future generations, as well as the present one, could enjoy and learn from them. The definition of a museum arrived at by the committee and the standards implicit in it reflect the widely held beliefs that the primary functions of a museum are collecting and preserving; that museums are the principal means of preserving material culture; and that an institution that does not do so cannot rightly be considered a museum.

In 1970, an Accreditation Commission was appointed to implement the accreditation process conceived by the committee. Its members faced the formidable task of applying the standards to individual institutions. As hundreds of institutions applied for accreditation, it became evident that several types of institutions held in high esteem as museums of quality by the general public as well as by members of the profession could not meet the standards of accreditation.

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**Alexander J. Wall** is the president of Old Sturbridge Village and a former chairman of the Accreditation Commission.



The problem concerned one of the key words in the definition—*collections*. For the purposes of accreditation, collections had been defined by the original committee and approved by the AAM membership as “tangible objects, animate and inanimate that have intrinsic value to science, history, art or culture.” They were further defined as “evidence of the subject matter of the museum rather than tools for communicating what one knows of that subject matter. . . .”

This interpretation of tangible objects made accreditation impossible for such institutions as planetariums, health museums, science-technology centers, and those art museums which depend upon loan exhibitions to fill their galleries. These institutions, although committed to the use of three dimensional objects to advance their educational and cultural purposes do not, and often cannot, own objects of intrinsic value to their disciplines. In some instances, to do so would require Isaac Newton’s apple, a living human heart or the stars.

Without debating whether these institutions should be considered museums in the traditional sense, it was evident to the commission that they were part of what the public and the profession considered the museum community and as such should not be barred from the accreditation process. In January 1974, the AAM Council asked the commission to find the means within the accreditation process by which certain types of museums could be excepted from this disabling provision without opening the door to organizations not considered part of the museum community. Ways were explored to accredit planetariums and, working with representatives of that branch of the museum field, a definition and special criteria for judging planetariums were developed. The definition that emerged parallels the definition of a museum, but in place of the provision for owning and caring for objects, the function of a planetarium was substituted and described as supplying “educational information on astronomy and related sciences through lectures and demonstrations.”

The solution for planetariums became the key to the method of accrediting other institutions with special characteristics. At the January 1975 AAM Council meeting, the commission proposed to develop parallel criteria for specialized organizations but use the identical accreditation procedures for all and issue uniform certificates of accreditation to all types of institutions.

A policy statement describing this expanded program was drafted and approved at that meeting. Being mindful of the dangers of too broad a concept, the policy provided that

. . . the accreditation by the AAM of institutions that do not own objects of intrinsic value to their disciplines will be limited to those that are organized, permanent, and nonprofit; are essentially educational or aesthetic in purpose; with professional staff; meet acceptable standards both in the utilization of material and resources and for the care of objects borrowed for exhibition and interpretation; and are open to the public on some regular schedule.

Such institutions will be accredited within defined categories. In order to establish a new category there must exist a group of closely comparable institutions that, in the opinion of the Accreditation Commission, are numerous enough and possess sufficient maturity of concept and breadth of experience upon which can be based an informed consensus concerning criteria and standards of operation.

It further stated that the commission would welcome consultation with responsible representatives of any such group for the purpose of establishing criteria for the accreditation of institutions in their categories.

With the establishment of that policy, the commission prepared to implement the plan by seeking cooperation with representatives of health museums and science centers. Assistance was forthcoming from the Association of Science-Technology Centers, whose president spent considerable time in meetings with the commission and in correspondence refining an acceptable definition and criteria. In the course of these deliberations, the commission agreed that as time and effort would permit more precise criteria for all of the different types of museums would be reviewed and that visiting committees would include members from museums similar to the institution being evaluated.

And so, by June 1975, an approved definition and criteria were completed for science-technology centers. The definition parallels the original basic definition of a museum except that the provision for owning and caring for objects was changed to read, “. . . maintains and utilizes exhibits and/or objects for the interpretation of scientific and technological information.” The implementation of the expanded program was delayed during the fall of last year because of staff changes at the AAM offices, but the way has now been cleared to include planetariums, health museums and science-technology centers in the accreditation process.

The commission is currently reviewing special criteria for art galleries and welcomes consultation with responsible representatives of other groups in order to establish criteria for the accreditation of institutions in other categories.

The accreditation process was developed to raise the professional standards of American museums, and the American Association of Museums, through the administration of the program, has dedicated itself to these efforts. The expanded accreditation program is a major step in the achievement of this goal. Δ



# Reaccreditation:

## James R. Short

**T**he accreditation process has been astonishingly successful in meeting the objectives set for it by the creating committee in 1970. Yet it was anticipated at the outset that only experience in the administration of the program would identify areas where adjustments and refinements in accreditation procedures would be needed. One example of this was the revision and expansion of the visiting committee checklist; another was the decision to table action on an application for one year to permit initial deficiencies to be corrected.

The criteria have proved, on the whole, remarkably applicable to the entire body of varied institutions embraced by the definition of museum. But gray areas remain. Foremost among them is the difficulty of determining the minimum size and quality of collections. Another is the problem of assessing the threats to the stability of an institution posed by such practices as precipitate firings, board interference in administration, and questionable deaccessioning procedures. And what determines the "professional" status of "at least one paid employee"? Such questions will continue to be of concern to the commission as the program develops.

It was foreseen, however, that the *maintenance* of professional standards is fully as vital as an initial conformity to them. It is the constant alertness to the protection of these standards that was provided for by the creating committee.

Until the visiting committees and the commission had accrued experience in applying accreditation criteria, mistakes were obviously to be expected. Some institutions were accredited that probably should not have been; some visiting committee members lacked the ability to make prudent judgments in questionable areas—indeed, even to understand the criteria they were applying; some narrative reports were too incomplete or unspecific for commission members to interpret an institution's performance; sometimes person-

alities—either on the visiting committee or the staff—intruded too intimately into the appraisal process. For many of these problems, workshops and consultations at professional meetings and regional conferences have proved to be useful correctives.

Occasional challenges to the accredited status of an institution have come to the commission based upon breaches of professional practice—usually the arbitrary firing of a director or a key staff member. The implication has been that the institution therefore no longer meets accreditation criteria. Although such complaints are properly the concern of the Professional Relations Committee of the AAM, reaccreditation should discover whether changes in administrative structure have seriously affected a museum's ability to meet the basic criteria.

Although reaccreditation was first conceived as a process involving a repetition of the entire accreditation procedure, experience has suggested modifications that will make it easier for institutions to be reaccredited and less expensive for the AAM to effect. The broad familiarity with accreditation procedures now evident throughout the profession suggests that a more simplified approach than first envisioned can accomplish the same objective.

## Purpose

The Accreditation Commission recognizes the axiom that while established standards are stable by definition, conformity to them is influenced by any number of changed conditions. Reaccreditation is an affirming process, the objective of which by definition is the renewal of accreditation. This is its positive implication. It obviously is also intended to expose deficiencies either overlooked in the initial accreditation process or occurring subsequently.

Reaccreditation is a periodic and continuing reminder that institutions must exercise vigilance against the relaxation of acceptable standards. It is not optional but obligatory. It is a function of the entire process of accreditation. Yet, it should not be construed as a threat or as a puni-

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**James R. Short**, *vice president for preservation and research at Colonial Williamsburg, was appointed to the Accreditation Commission in 1973.*



# The Next Step

tive procedure. The single most vulnerable area of a museum's basic function, for example, is the care and security of its collections. It is apparent that when operational restrictions are imposed by the exigencies of inflation or faltering financial support, this is the area most likely to reflect reduced standards. The entire rationale of accreditation is that the application of resources to the care and protection of collections and the development of program is a *continuing commitment*.

## Process

The Accreditation Commission has developed the following procedures which will be incorporated into the accreditation process in 1977:

- 1) Reaccreditation will take place at any time following the fifth anniversary of accreditation and thereafter at regularly scheduled intervals. Hence the earliest museums to be accredited (1971) will be among the first to be revisited.
- 2) The Accreditation Commission will initiate reaccreditation visits and determine the order in which institutions will receive them. Those institutions with deficiencies that have been reported to the commission will appear early on the schedule of reinspections. Individual museum requests for early reaccreditation will be honored by the commission.
- 3) Upon notification by the commission that a reaccreditation visit will be scheduled, the museum will review its original questionnaire, the visiting committee narrative report and checklist, and complete a reaccreditation questionnaire less complex than the original one. Current data on staffing, finances, programs, and significant changes in structure and operations will be required. Arrangements will then be made for the reaccreditation visit.
- 4) The museum will have three months to acknowledge notice of reaccreditation, complete the required submissions and schedule the visit. If preparations are not completed during this period, the museum will be notified that accreditation will be withdrawn at the expiration of an additional three-month period.
- 5) The process of reaccreditation will involve a visit by a single designated representative of the commission (not a member of the commission). These representatives will be known as senior examiners and will be persons with lengthy experience both in museum administration and in accreditation. The institution will continue to have the right to reject an examiner it considers unsuitable or biased. It is anticipated that one full day's inspection will serve to verify or question statements appearing in the reaccreditation questionnaire. Travel and subsistence expenses will be borne by the institution. Reaccreditation fees will be established in 1977 when reaccreditation begins.
- 6) Following completion of the visit, the examiner will submit a narrative report and a checklist to the commission. If the institution continues to meet acceptable standards, it will be informed of its reaccreditation by the commission. If disabling deficiencies are exposed that question the reaccredibility of the institution, the institution will be notified and given six months in which to request reinspection by a senior examiner, or a visiting committee if it seems required. The expenses for the reinspection will be borne by the institution. If the second report is still negative, the commission will then consider withdrawal of accreditation. The affected museum may, of course, invoke the existing appeals procedure if it feels that withdrawal is undeserved.
- 7) The names of institutions that have lost accredited status will be made available although the commission has yet to determine a procedure for providing this information.

As the machinery of reaccreditation is obviously still to be tested, the commission recognizes that experience may once again dictate alterations in it—as has been true of the accreditation process itself. In the history of our association, however, the decade of the 1970s will mark the period in which the AAM created, modified and stabilized the process of insuring that the accreditation certificate is not only testimony to the maintenance of standards but a symbol of pride in the place of the institution within the profession. Δ



# Accreditation: What It Can and Cannot Do

Mildred S. Compton

**T**his past decade has witnessed a phenomenal increase in museum attendance and in public recognition of museums as educational institutions. This unprecedented growth has brought an acute need for increased public funding and with that need the strong obligation to be more accountable to the public and to all funding sources for the expenditure of those monies.

The American Association of Museums and the entire museum profession have every right to be proud of the museum accreditation program that was initiated with the appointment of the original committee in 1968. It is to the credit of the profession that the association's membership recognized the need for standards of operation and accountability and initiated its own self-analysis. The AAM's museum accreditation publications are indications of the thoroughness of the original committee's work and the depth of their understanding of the intricacies of professional museum operation.

It is commonly agreed that self-policing, the confidential evaluation of museums using criteria





established by museum professionals, is far superior to restrictions and regimentation imposed by outside agencies. A solid foundation has been made, but much remains to be done to broaden the acceptance of museum accreditation as a measure of accountability *beyond* the profession. We recognize accreditation as vital to the integrity of our institutions. Now we must, as a profession, do all we can to make accreditation more useful to government agencies, foundations and other sources of support.

Although accreditation has been quite successful, there are still unrealized expectations, and some valid, constructive criticisms have been made during the program's first five years. It is necessary for any good evaluation system to begin slowly, to be subjected to continuous review; constructive comments from the profession have contributed to that review process.

Certainly no two people agree on all aspects of accreditation. Some museum professionals believe standards should be strengthened to require a qualitative judgment of degrees of excellence, and some feel the requirements should be relaxed so as to be almost universally applicable to AAM

institutional members. There is also a lack of unanimity on confidentiality. Many feel that the names of accredited museums only should be published or released on inquiry. An equal number feel strongly that the status of *all* museums that have applied for accreditation should be made available. This would include museums that are interim accredited, fully accredited, accredited with concern, rejected, or institutions from which accreditation has been withdrawn. Some feel that when a museum is placed in one of the last three categories, the reasons for that decision should be revealed. The widely varying views on these subjects are being continually assessed by the Accreditation Commission.

### **Delays in the Pipeline**

There are a number of other valid criticisms. Frequently mentioned is the delay for some institutions from the time of application to the commission's final decision—the time spent “in the pipeline.” In some cases the process has taken an inordinate amount of time because the commission has tried to encourage and assist a museum to improve its operations or facilities. When the commission feels the necessary changes can be made within a year, the application is tabled. The museum is thus encouraged to attain a higher level of professionalism, rather than discouraged by outright rejection. That decision was often necessary in the early stages of accreditation and has proven extremely successful as the program has continued.

There are other sound reasons for many of the delays. For example, if there is a change of directors after the museum's application is processed, the institution may choose to postpone the on-site inspection until the new director has had the opportunity to leave his or her imprint on the museum's operation. Frequently there is a delay in the selection of the visiting committee and in setting an acceptable date for the inspection visit. If a committee member is compelled to withdraw, an unavoidable postponement results. In many cases the visiting committee report is delayed and arrives in the Washington office immediately after a commission meeting. Because the commissioners met only semiannually during the past two years, the postponement of evaluation was particularly frustrating. As long as we continue to rely on busy museum professionals who volunteer to act as on-site inspectors, there will be inevitable delays. Perhaps in the future the AAM may look to employing full-time professionals to carry the burden of these visits and also to insure more fair and objective judgments and applications of standards.

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**Mildred S. Compton**, director of the Children's Museum of Indianapolis, is chairman of the Accreditation Commission. She has been a member of the commission since 1972.





## Uniform Application of Standards

Without a doubt, accreditation standards have not always been applied uniformly. The fundamental definition of a museum has been subject to varied interpretations. This criticism was particularly valid in the program's early years, but has been less applicable during the last year or so. Visiting committees and commission members alike have profited from their experiences.

Early visiting committee members were uncertain of their role in applying minimum acceptable standards to an applicant institution, and they experienced difficulties in writing concise, complete narrative evaluations of museum operations. Early reports varied widely in the quality and extent of their analytical and reasonable judgment of the institutions' overall operations. The regional workshops held last year (see H. J. Swinney's article in this issue) produced increased understanding of the accreditation process among museum professionals. They stressed the importance of the narrative report, the result being more comprehensive and valuable accountings which are necessary to the commissioners and serve as an important guide for the applicant museums.

The Accreditation Commission's role also has become more clearly defined as the program has evolved. The final decision on the status of an applicant museum is made only after careful deliberation during which one commissioner serves as advocate, presenting a reasonable consideration of the museum's qualifications based upon the visiting committee's report. Greater uniformity in the interpretation of standards, and even a greater stringency in that interpretation, has developed as the accreditation process has been repeated. It is less difficult than it may seem for seven individuals to reach a consensus on whether an institution meets acceptable professional standards.

Statistics show that accreditation is for the large and small museum alike, but many directors do not agree. Undoubtedly a few large, well-established museums have adopted a wait-and-see attitude about undertaking the inspection process. However, if they are quite sure they qualify, they should willingly take part in the program to lend their support and visible endorsement to the importance of this professional self-appraisal. No institution is without problems and large well-established museums are often less flexible in changing long established procedures. In addition, budget restrictions in all museums have caused postponement of important needs.

On the other hand, the sincerity of small or newly organized museums is extremely commendable, but sincerity cannot substitute for professional expertise, particularly among the staff and in the care of collections. Trustees must realize that a

firm commitment to a collection and its perpetual care means the commitment to raise funds to insure such care.

Accreditation is still a relatively new program, but as it becomes established and accepted outside the profession, its problems will be resolved, criticisms will diminish, expectations will become more realistic and benefits will increase.

## Accreditation Benefits

Probably the most worthwhile benefit has been the on-site visit. It has become a valuable but relatively inexpensive consultation by museum professionals, and the peer communication and exchange of ideas have been beneficial to even the largest museums. The visiting committee's narrative report is an extremely useful tool because it indicates areas that need improvement. Reports frequently offer alternate solutions and give valuable suggestions to enhance the operation or upgrade facilities or procedures. And *Museum Accreditation: Professional Standards* is an excellent reference guide for the newly established museum in all areas of museum operation.

If a museum approaches accreditation with the conviction that it is a valuable program, there is great potential for pride and cooperation among staff members and trustees. When accreditation was first mentioned at a meeting of the board of trustees of the Children's Museum of Indianapolis, one trustee remarked "It's something we cannot do without." He sold the idea to his colleagues without further discussion. In a splendid spirit of cooperation, we found solutions to problems that had been swept under the rug, found time to clean corners and verbalized procedures that previously had been handed down by word of mouth. Interdepartmental problems were forgotten and staff morale was superb. Trustees who assisted in our problem solving became more familiar with daily operations and needs. The museum's early accreditation was a tremendous source of pride to the staff and trustees, and that professional pride has been sustained, as has been amply proven by the caliber of staff accomplishments.

Chairmen and members of visiting committees have found their experience exhausting but worthwhile. The peer communication and the careful and analytical evaluation of all phases of museum operation is both challenging and educational. Accreditation is intended to protect the individuality of institutions; it is not meant to make every museum fit the same mold. But facilities, personnel problems and budget limitations vary. Arriving at a fair, objective consensus is not always easy. However different the museum, the on-site visit is without question beneficial to everyone involved.

## Outside Accreditation's Authority

It must be acknowledged that accreditation has



made a strong, successful beginning. However, it is part of the very nature of an evaluation program that there will be problem areas, expectations that the program cannot meet and disappointed individuals when institutions fail to meet accreditation standards. There are some things accreditation, as it is now structured, simply cannot do.

In the broad category of ethical problems, accreditation offers no solution. The original committee believed, and rightly so, that the primary purpose in the beginning should be to establish professional standards of operation and inspection, and to assist and encourage museums to meet those standards. The principal function was investigative and deliberative, not punitive, policing or vindictive. The commission has received several complaints against accredited museums concerning staff treatment, trustee conflict of interest and ethical procedures in acquisition and/or deaccessioning of museum collections. Although the commission may agree in principle with the initiators of most of these complaints, it cannot interfere or pass judgment without proof. Most of the complaints would require intensive investigation, and neither the AAM nor the commission has the staff, financial resources or authority to conduct a detailed inquiry. For the present, these problems must be solved locally.

There are ethical questions concerning employment practices that accreditation cannot answer. Most professionals agree that it is disastrous when a retiring trustee is hired to replace a professional director. But this complaint should be directed to the AAM's Professional Relations Committee, because the museum in question could still be meeting the minimum standards of accreditation if other professional staff members remain. However, should an entire professional staff be dismissed or resign, the situation becomes disabling to the continued operation of the museum and the commission has, in the past, sent inspectors to verify that the museum in question still meets the required standards.

Charges of employment discrimination or the failure to have an affirmative action policy are also beyond the authority of the commission. The accreditation questionnaire asks if the museum conforms to federal equal employment statutes, but the commission is not empowered to enforce those laws. The original committee felt the Accreditation Commission could be responsible only for adherence to the standards of the profession, not the laws of the nation.

It is a difficult and delicate matter to contemplate the withdrawal of accreditation due to complaints based on unsubstantiated charges or grievances that cannot be investigated. Consequently, withdrawal of accreditation has not yet occurred. However, the commission has reinspected a muse-

um when a *known* situation could have been disabling. And on another occasion when major changes were known to have occurred, accreditation was suspended until the disruptive situation had been resolved and a reinspection could take place. In each case, certain facts were known but the burden of proof of continued professional operation rested with the museum in question. It is hoped that the AAM Ethics Committee's report, to be published during 1977, will help all museums deal with ethical problems.

As reaccreditation begins in 1977, most of the unevenness of the original accreditation decisions will be corrected. As a result of the experience gained during the past five years, visiting committees undoubtedly will be looking more closely and more expertly at all phases of operation, particularly areas in which concern was expressed during the original visit. Reaccreditation visits will certainly be more critical evaluations of compliance with minimum standards. But as long as the program uses volunteer visiting committee members, it will not be able to serve as an evaluation of degrees of excellence. Possibly in the future our professional organization will be financially able to address itself to decisions on qualitative judgments, on ethical and professional relations and even individual accreditation.

For the present, at this milestone in accreditation, our need is to demonstrate professional maturity—as schools, colleges and hospitals have done—by supporting accreditation completely. Each of us must urge support from all museums, foundations and government agencies. It is reasonable to believe that in the future, with the support of the profession, all funding agencies will make AAM accreditation a requirement for museums that receive financial support.

Rep. John Brademas (D-Ind.), chairman of the select subcommittee on education, House Education and Labor Committee, said in his address to the 1969 annual meeting:

The museum community should develop standards of accreditation against which the excellence of individual museums can be measured. Federal support should not be provided to museums which do not reach a level of quality accepted in the museum field.

As federal support for museums continues to increase, government agencies will need to increase their accountability to the taxpayers. They will need the professional standards of accreditation to evaluate applicants.

Accreditation is the most important service any professional organization can provide. The future success of accreditation and reaccreditation depends on the value each of us places on the future of the profession. Our success at upgrading the operation of our institutions and our profession will be directly proportional to our desire to make it succeed. Δ



# Accredited Museums as of May 1976

## New England Region

### Connecticut

Museum of Art, Science & Industry, Bridgeport (75)  
American Clock & Watch Museum, Bristol (73)  
Mark Twain Memorial, Hartford (75)  
Stowe-Day Memorial Library & Historical Foundation, Hartford (73)  
Wadsworth Atheneum, Hartford (73)  
The Marine Historical Association, Mystic (72)  
New Britain Museum of American Art, New Britain (72)  
Yale University Art Gallery, New Haven (72)  
The Mattatuck Historical Society, Waterbury (72)  
Mid-Fairfield County Youth Museum, Westport (73)  
The Webb Deane Stevens Museum, Wethersfield (73)

### Maine

Maine State Museum, Augusta (75)  
Bath Marine Museum, Bath (73)  
William A. Farnsworth Library & Art Museum, Rockland (72)  
Old Gaol Museum, York (73)

### Massachusetts

Mead Art Building, Amherst (72)  
Children's Museum, Boston (72)  
Isabella Stewart Gardner Museum, Boston (72)  
Museum of Fine Arts, Boston (72)  
Museum of Science, Boston (71)  
Harrison Gray Otis House of the Society for the Preservation of New England Antiquities, Boston, and one subsidiary: Governor B. John Langdon Memorial Museum, Portsmouth, New Hampshire (76)  
Busch-Reisinger Museum, Cambridge (73)  
Peabody Museum of Archaeology & Ethnology, Cambridge (75)  
William Hayes Fogg Art Museum, Cambridge (73)  
Concord Antiquarian Museum, Concord (73)  
Historic Deerfield, Inc., Deerfield (73)  
DeCordova and Dana Museum and Park, Lincoln (74)  
The Whaling Museum, New Bedford (74)

Merrimack Valley Textile Museum, North Andover (71)  
Berkshire County Historical Society Museum, Pittsfield (74)  
Essex Institute, Salem (72)  
Peabody Museum of Salem, Salem (71)  
Connecticut Valley Historical Museum, Springfield (73)  
Old Sturbridge Village, Sturbridge (71)  
Wenham Historical Association and Museum, Wenham (72)  
Cardinal Spellman Philatelic Museum, Weston (71)  
Sterling and Francine Clark Art Institute, Williamstown (72)  
John Woodman Higgins Armory, Worcester (72)

### New Hampshire

Hopkins Center Art Gallery, Hanover (75)  
The Currier Gallery of Art, Manchester (73)

### Rhode Island

Newport Historical Society Museum, Newport (72)  
Old Slater Mill Museum, Pawtucket (73)

### Vermont

Bennington Museum and Topping Tavern Museum, Old Bennington (72)  
Fairbanks Museum of Natural Science, St. Johnsbury (72)

## Northeast Region

### Canada

The Saskatoon Gallery and Conservation Corporation, Saskatoon, Saskatchewan (73)

### Delaware

Delaware Art Museum, Wilmington (72)  
Hagley Museum, Wilmington (72)  
The Henry Francis du Pont Winterthur Museum, Winterthur (71)

### District of Columbia

Daughters of the American Revolution Museum (73)

Museum of African Art (75)  
National Museum of Natural History (75)  
National Museum of History and Technology (72)  
The Octagon (73)  
The Textile Museum (73)

### Maryland

The Baltimore Museum of Art, Baltimore (72)  
The Peale Museum, Baltimore (72)  
Walters Art Gallery, Baltimore (72)  
The Washington County Museum of Fine Arts, Hagerstown (76)

### New Jersey

Morris Museum of Arts and Science, Convent (72)  
Montclair Art Museum, Montclair (72)  
The Newark Museum, Newark (72)  
Johnston Historical Museum, North Brunswick (75)  
New Jersey State Museum, Trenton (74)

### New York

Roberson Center for the Arts & Sciences, Binghamton (73)  
Adirondack Museum, Blue Mountain Lake (73)  
The New York Botanical Garden, Bronx (71)  
The New York Zoological Park and New York Aquarium of the New York Zoological Society, Bronx (72)  
The Brooklyn Museum, Brooklyn (72)  
Buffalo & Erie County Historical Society Museum, Buffalo (74)  
Buffalo Museum of Science, Buffalo (72)  
Vanderbilt Museum of the Suffolk County Museum Commission, Centerport (72)  
The Fenimore House, The Farmers' Museum and The Carriage & Harness Museum of The New York State Historical Association, Cooperstown (72)  
The Corning Museum of Glass, Corning (73)  
Guild Hall, Inc. — Museum Section, East Hampton (73)  
Heckscher Museum, Huntington (72)  
Sleepy Hollow Restorations, Inc., Irvington (73)  
Herbert F. Johnson Museum of Art, Ithaca (71)



American Museum of Natural History, New York (72)  
 Museum of Contemporary Crafts of the American Crafts Council, New York (73)  
 Museum of Modern Art, New York (74)  
 Museum of the American Numismatic Society, New York (76)  
 Museum of the City of New York, New York (72)  
 The Frick Collection, New York (73)  
 The Metropolitan Museum of Art, New York (72)  
 The New-York Historical Society, New York (72)  
 The Solomon R. Guggenheim Museum, New York (71)  
 Whitney Museum of American Art, New York (72)  
 Remington Art Museum, Ogdensburg (73)  
 Shaker Museum Foundation, Inc., Old Chatham (72)  
 Yager Museum of Hartwick College, Oneonta (72)  
 Potsdam Public Museum, Potsdam (72)  
 Campbell-Whittlesey House, Rochester (73)  
 Memorial Art Gallery of the University of Rochester, Rochester (73)  
 Rochester Museum & Science Center, Rochester (73)  
 The Schenectady Museum, Schenectady (74)  
 The Parrish Art Museum, Southampton (73)  
 Suffolk Museum and Carriage House, Stony Brook (73)  
 Nassau County Museum, Syosset (73)  
 Fort Ticonderoga, Ticonderoga (72)  
 Rensselaer County Historical Society, Troy (72)  
 Jefferson County Historical Society, Watertown (72)  
 Hudson River Museum, Yonkers (74)

## *Pennsylvania*

Allentown Art Museum, Allentown (74)  
 Westmoreland County Museum of Art, Greensburg (72)  
 North Museum of Franklin and Marshall College, Lancaster (72)  
 Academy of Natural Sciences, Philadelphia (72)  
 Franklin Institute Science Museum, Philadelphia (74)  
 Pennsylvania Academy of Fine Arts, Philadelphia (73)  
 Philadelphia Museum of Art and the Rodin Museum, Philadelphia (73)  
 The University Museum, Philadelphia (75)  
 Buhl Planetarium & Institute of Popular Science, Pittsburgh (72)  
 Carnegie Museum of Natural History, Pittsburgh (72)  
 Museum of Art, Carnegie Institute, Pittsburgh (72)  
 Lycoming County Historical Museum, Williamsport (73)

The General Gates House and Golden Plough Tavern, The Log House, The Bonham House, and the Museum of the Historical Society of York County, York (72)

## **Midwest Region**

### *Illinois*

Art Institute of Chicago, Chicago (72)  
 Field Museum of Natural History, Chicago (72)  
 Museum of Science and Industry, Chicago (75)  
 The Adler Planetarium, Chicago (71)  
 The Maurice Spertus Museum of Judaica, Chicago (76)  
 The Morton Arboretum, Lisle (76)  
 Early American Museum, Mahomet (73)  
 Lakeview Center for the Arts and Sciences, Peoria (73)  
 Burpee Natural History Museum, Rockford (75)  
 Illinois State Museum & Dickson Mounds Museum, Springfield (72)

### *Indiana*

Indiana University Museum, Bloomington (71)  
 Indiana State Museum, Indianapolis, and two subsidiaries: 1. Angel Mounds State Memorial, Evansville; 2. White Water Canal State Memorial, Metamora (76)  
 Indianapolis Museum of Art, Indianapolis (72)  
 The Children's Museum of Indianapolis, Inc., Indianapolis (71)  
 Ball State University Art Gallery, Muncie (72)  
 Art Gallery, University of Notre Dame, Notre Dame (73)  
 Sheldon Swope Art Gallery, Terre Haute (72)

### *Iowa*

University of Northern Iowa Museum, Cedar Falls (76)  
 Sanford Museum and Planetarium, Cherokee (72)  
 Davenport Municipal Art Gallery, Davenport (73)  
 Davenport Museum, Davenport (74)  
 Norwegian-American Museum, Decorah (72)  
 Charles H. MacNider Museum, Mason City (73)  
 Sioux City Public Museum, Sioux City (74)

### *Michigan*

University of Michigan Museum of Art, Ann Arbor (73)  
 Cranbrook Institute of Science, Bloomfield Hills (72)  
 Greenfield Village and Henry Ford Museum, Dearborn (76)  
 Children's Museum, Detroit (74)  
 Detroit Institute of Arts, Detroit (73)

Kresge Art Center Gallery, East Lansing (73)  
 Flint Institute of Arts, Flint (72)  
 Grand Rapids Public Museum, Grand Rapids (71)  
 Kalamazoo Institute of Arts, Gilmore Art Center, Kalamazoo (72)  
 Historic Projects Division, Mackinac Island (73)

### *Minnesota*

Minneapolis Institute of Arts, Minneapolis (72)  
 Walker Art Center, Minneapolis (73)  
 Minnesota Museum of Art, St. Paul (72)  
 The Science Museum of Minnesota, St. Paul (71)

### *Missouri*

Museum of Art and Archaeology, Columbia (73)  
 Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City (72)  
 Maramec Museum, St. James (74)  
 Albrecht Gallery of Art, St. Joseph (73)  
 St. Joseph Museum & Pony Express Stables Museum, St. Joseph (71)  
 McDonnell Planetarium, St. Louis (71)  
 Missouri Botanical Garden, St. Louis (75)  
 Museum of Science and Natural History, St. Louis (76)  
 St. Louis Art Museum, St. Louis (73)  
 St. Louis Medical Museum, St. Louis (71)

### *Ohio*

Akron Art Institute, Akron (72)  
 Canton Art Institute, Canton (74)  
 Stark County Historical Society Museum, Canton (73)  
 Cincinnati Art Museum, Cincinnati (72)  
 The Taft Museum, Cincinnati (72)  
 Cleveland Museum of Art, Cleveland (73)  
 Cleveland Museum of Natural History, Cleveland (75)  
 Howard Dittrick Museum of Historical Medicine, Cleveland (72)  
 Western Reserve Historical Society, Cleveland (75)  
 The Columbus Gallery of Fine Arts, Columbus (72)  
 Ohio Historical Center of the Ohio Historical Society, Columbus (73)  
 Johnson-Humrickhouse Memorial Museum, Coshocton (73)  
 Dayton Art Institute, Dayton (72)  
 Dayton Museum of Natural History, Dayton (72)  
 Rutherford B. Hayes Library and Museum, Fremont (75)  
 The Massillon Museum, Massillon (72)  
 Allen Memorial Art Museum, Oberlin (73)  
 The Toledo Museum of Art, Toledo (73)



## *Wisconsin*

Circus World Museum, Baraboo (71)  
Logan Museum of Anthropology,  
Beloit College, Beloit (72)  
Neville Public Museum, Green Bay  
(74)  
Tallman Restorations of the Rock  
County Historical Society, Janesville  
(72)  
Kenosha Public Museum, Kenosha  
(73)  
G.A.R. Memorial Hall Museum,  
Madison (74)  
Madison Art Center, Madison (74)  
Museum of the State Historical  
Society of Wisconsin, Madison (74)  
Milwaukee Public Museum, Milwaukee  
(72)  
The John Nelson Bergstrom Art  
Center and Museum, Neenah (73)  
Paine Art Center and Arboretum,  
Oshkosh (73)  
Marathon County Historical Society,  
Wausau (72)

## **Mountain-Plains Region**

### *Colorado*

Colorado Springs Fine Arts Center,  
Colorado Springs (71)  
Colorado State Museum, Denver, and  
six subsidiaries: 1. El Pueblo  
Museum, Pueblo; 2. Fort Garland,  
Alamosa; 3. Fort Vasquez, Platte-  
ville; 4. Ute Indian Museum, Mont-  
rose; 5. Healy House and Dexter  
Cabin, Leadville; 6. Baca House and  
Bloom House, Trinidad (72)  
Denver Museum of Art, Denver (72)  
Denver Museum of Natural History,  
Denver (75)  
Historical Museum and Institute of  
Western Colorado, Grand Junction  
(71)  
Greeley Municipal Museum, Greeley  
(72)

### *Kansas*

Dwight D. Eisenhower Library,  
Abilene (75)  
Kansas Health Museum, Halstead  
(73)  
Wichita Art Museum, Wichita (72)  
Wichita Historical Museum, Wichita  
(72)

### *Montana*

C. M. Russell Gallery, Great Falls (74)  
Montana Historical Society Museum,  
Helena (73)

### *Nebraska*

Hastings Museum House of Yesterday,  
Hastings (73)  
Nebraska State Historical Society  
Museum, Lincoln (73)  
Sheldon Memorial Art Gallery,  
Lincoln (72)  
University of Nebraska State Museum,  
Lincoln (73)

Joslyn Art Museum, Omaha (73)

## *New Mexico*

Maxwell Museum of Anthropology,  
Albuquerque (73)  
Ernest Thompson Seton Memorial  
Library and Museum, Cimarron (73)  
Museum of New Mexico, Santa Fe (76)

## *Oklahoma*

Woolaroc Museum, Bartlesville (72)  
Museum of the Great Plains, Lawton  
(72)  
Stovall Museum of Science and  
History, Norman (72)  
Oklahoma Art Center, Oklahoma City  
(73)  
Oklahoma Historical Society Museum,  
Oklahoma City (74)

## *Texas*

Art Museum of South Texas,  
Corpus Christi (73)  
Corpus Christi Museum,  
Corpus Christi (73)  
Dallas Health and Science Museum,  
Dallas (72)  
Dallas Museum of Natural History,  
Dallas (72)  
El Paso Museum of Art, El Paso (72)  
Amon Carter Museum of Western Art,  
Fort Worth (71)  
Fort Worth Art Center, Fort Worth  
(72)  
Fort Worth Museum of Science and  
History, Fort Worth (71)  
Kimbell Art Museum, Fort Worth (75)  
Harris County Heritage & Conserva-  
tion Society, Houston (72)  
The Museum of Fine Arts, Houston  
(75)  
McAllen International Museum,  
McAllen (72)  
Heard Natural Science Museum and  
Wildlife Sanctuary, McKinney (74)  
Carson County Square House  
Museum, Panhandle (72)  
Marion Koogler McNay Art Institute,  
San Antonio (71)  
Witte Memorial Museum-Witte Con-  
fluence Museum, San Antonio (74)  
John K. Strecker Museum, Waco (73)  
Star of the Republic Museum,  
Washington (72)  
Wichita Falls Museum and Art Center,  
Wichita Falls (73)

## *Wyoming*

State Museum of the Wyoming State  
Archives & Historical Department,  
Cheyenne (73)  
Sweetwater County Museum,  
Green River (74)

## **Western Region**

### *Alaska*

Anchorage Historical and Fine Arts  
Museum, Anchorage (73)

University of Alaska Museum, College  
(73)  
Alaska State Museum, Juneau (75)

## *Arizona*

Amerind Foundation Museum,  
Dragoon (74)  
Museum of Northern Arizona,  
Flagstaff (73)  
Heard Museum of Anthropology and  
Primitive Art, Phoenix (73)  
Phoenix Art Museum, Phoenix (73)  
Arizona Historical Society Museum,  
Tucson (75)  
Arizona-Sonora Desert Museum,  
Tucson (72)  
Arizona State Museum of the Univer-  
sity of Arizona, Tucson (72)

## *California*

Kern County Museum, Bakersfield  
(75)  
Judah L. Magnes Museum, Berkeley  
(74)  
Robert H. Lowie Museum of Anthro-  
pology, Berkeley (76)  
San Bernardino County Museums,  
Bloomington (73)  
Edward-Dean Museum of Decorative  
Arts, Cherry Valley (75)  
Rancho Santa Ana Botanic Garden,  
Claremont (72)  
Fresno Arts Center, Fresno (73)  
San Joaquin County Historical  
Museum, Lodi (73)  
Long Beach Museum of Art,  
Long Beach (72)  
California Museum of Science and  
Industry, Los Angeles (75)  
Los Angeles County Museum of Art,  
Los Angeles (72)  
Los Angeles County Museum of  
Natural History, Los Angeles (71)  
Monterey Peninsula Museum of Art,  
Monterey (76)  
The Oakland Museum, Oakland (73)  
Pacific Grove Museum of Natural  
History, Pacific Grove (72)  
Diablo Valley College Museum,  
Pleasant Hill (72)  
Riverside Municipal Museum,  
Riverside (72)  
E. B. Crocker Art Gallery, Sacramento  
(75)  
Fine Arts Gallery of San Diego,  
San Diego (73)  
San Diego Museum of Man, San Diego  
(73)  
San Diego Natural History Museum,  
San Diego (74)  
Serra Museum, Library and Tower  
Gallery, San Diego (73)  
California Academy of Sciences,  
San Francisco (71)  
The Fine Arts Museums of San  
Francisco, San Francisco (72)  
Center of Asian Art and Culture,  
San Francisco (72)  
San Francisco Museum of Art,  
San Francisco (73)



San Mateo County Historical Association, San Mateo (72)  
 Coyote Point Museum, San Mateo (72)  
 Santa Barbara Museum of Art, Santa Barbara (73)  
 Santa Barbara Museum of Natural History, Santa Barbara (73)  
 The Art Galleries, Santa Barbara (73)  
 Santa Cruz Museum, Santa Cruz (72)  
 Alexander Lindsay Junior Museum, Walnut Creek (74)

## *Hawaii*

Lyman House Memorial Museum, Hilo (73)  
 Honolulu Academy of Arts, Honolulu (72)  
 Bernice P. Bishop Museum, Honolulu (75)  
 Mission Houses Museum, Honolulu (72)

## *Idaho*

Idaho State Historical Museum, Boise (72)

## *Nevada*

Nevada State Museum, Carson City (72)  
 Northeastern Nevada Museum, Elko (73)  
 Nevada Historical Society Museum, Reno (72)

## *Oregon*

Columbia River Maritime Museum, Astoria (72)  
 Museum of Art of the University of Oregon, Eugene (75)  
 Oregon Historical Society Museum, Portland (74)  
 Oregon Museum of Science & Industry, Portland (72)  
 Portland Art Museum, Portland (71)

## *Utah*

B. F. Larsen Gallery, Brigham Young University, Provo (73)  
 Utah Museum of Fine Arts, Salt Lake City (72)  
 Utah Museum of Natural History, Salt Lake City (72)

## *Washington*

Henry Art Gallery, Seattle (74)  
 Museum of History and Industry, Seattle (73)  
 Seattle Art Museum, Seattle (72)  
 Thomas Burke Memorial, Washington State Museum, Seattle (71)  
 Cheney Cowles Memorial Museum, Spokane (72)  
 Tacoma Art Museum, Tacoma (73)

## **Southeast Region**

### *Arkansas*

The Arkansas Arts Center, Little Rock (72)

Arkansas State University Museum, State University (73)

### *Florida*

Lowe Art Museum, Coral Gables (72)  
 Fort Lauderdale Museum of the Arts, Fort Lauderdale (74)  
 Temple Mound Museum, Fort Walton Beach (74)  
 Florida State Museum, Gainesville (73)  
 University Gallery, Gainesville (73)  
 Cummer Gallery of Art, Jacksonville (75)  
 Loch Haven Art Center, Inc., Orlando (71)  
 The Henry Morrison Flagler Museum, Palm Beach (73)  
 Society of the Four Arts, Palm Beach (72)  
 John & Mable Ringling Museum of Art, Sarasota (72)  
 Historic St. Augustine Preservation Board, St. Augustine (73)  
 Museum of Fine Arts, St. Petersburg (72)  
 Norton Gallery and School of Art, West Palm Beach (72)

### *Georgia*

The High Museum of Art, Atlanta (72)  
 Augusta Richmond County Museum, Augusta (72)  
 Columbus Museum of Arts and Crafts, Inc., Columbus (72)

### *Kentucky*

The J. B. Speed Art Museum, Louisville (75)

### *Louisiana*

Louisiana Arts and Science Center, Baton Rouge (72)  
 Gallier House, New Orleans (74)  
 Louisiana State Museum, New Orleans (76)  
 New Orleans Museum of Art, New Orleans (72)  
 Mississippi State Historical Museum, Jackson (72)  
 Lauren Rogers Memorial Museum, Laurel (73)

### *North Carolina*

The Country Doctor Museum, Bailey (72)  
 William Hayes Ackland Memorial Art Center, Chapel Hill (75)  
 Charlotte Nature Museum, Inc., Charlotte (72)  
 Mint Museum of Art, Charlotte (72)  
 Duke University Art Museum, Durham (73)  
 North Carolina Museum of Art, Raleigh (73)  
 North Carolina Museum of History, Raleigh, and eight subsidiaries:  
 1. Alamance Battleground, Burlington; 2. Charles B. Aycock Birthplace, Fremont; 3. Historic Bath, Bath;

4. Brunswick Town, Southport; 5. Fort Fisher, Kure Beach; 6. James K. Polk Birthplace, Pineville; 7. Town Creek Indian Mound, Mount Gilead; 8. Zebulon B. Vance Birthplace, Weaverville (72)  
 St. John's Art Gallery, Inc., Wilmington (72)  
 Old Salem and the Museum of Early Southern Decorative Arts, Winston-Salem (72)  
 Reynolda House, Winston-Salem (72)

### *Puerto Rico*

Museo del Fundacion de Arqueologica Antropologica e Historica de Puerto Rico, Santurce (75)

### *South Carolina*

Historic Camden, Camden (72)  
 The Charleston Museum, Charleston (73)  
 Gibbes Art Gallery, Charleston (72)  
 Columbia Museums of Art and Science, Columbia (71)  
 Florence Museum, Florence (73)  
 Greenville County Museum of Art, Greenville (73)  
 Brookgreen Gardens, Murrells Inlet (72)

### *Tennessee*

B. Carroll Reece Museum & Memorial Archives, Johnson City (73)  
 Frank H. McClung Museum, Knoxville (72)  
 Students' Museum, Inc., Knoxville (72)  
 Brooks Memorial Art Gallery, Memphis (73)  
 Memphis Pink Palace Museum, Memphis (73)

### *Virginia*

George C. Marshall Research Library and Museum, Lexington (74)  
 The VMI Museum, Virginia Military Institute, Lexington (72)  
 Hall of Valor, New Market Battlefield Park, New Market (73)  
 The Mariner's Museum, Newport News (72)  
 The Valentine Museum, Richmond (72)  
 The Virginia Museum of Fine Arts, Richmond (73)  
 Colonial Williamsburg, Williamsburg (72)  
 Abby Aldrich Rockefeller Folk Art Collection, Williamsburg (74)

### *West Virginia*

Charleston Art Gallery of Sunrise, Charleston (76)  
 Children's Museum and Planetarium, Charleston (74)  
 Ogelbay Mansion Museum, Wheeling (72)



*The Society's kiva, an adaptation of the traditional Pueblo Indian meeting place*



*A Kiva Theatre production in progress*

## Dianne M. Bret Harte

A troupe of bilingual puppets is approaching its first birthday in Tucson, Arizona. At the Arizona Historical Society, the Kiva Theatre has proved itself one of the most imaginative programs in children's educational entertainment in the Southwest. Through its interpretation of local folklore, the puppet theater is designed to engage the curiosity of the young museum visitor and encourage pride in the ethnic diversity of his community.

In order to be a stimulating force in its community, a historical

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society should offer visitors cultural and educational experiences not available at home or in the schools.

The Arizona Historical Society, through the Kiva Theatre, reaches out to create in school-age children a sense of history, heritage and culture too often unavailable to the urban dweller—child and adult.

The Kiva Theatre is the result of a fortuitous collision of many elements—the Society's unique facili-

# To Teach

ties, the idea of its director, Sidney B. Brinckerhoff and the eclectic talents of Peter Conway, a linguist, teacher and experienced puppeteer.

Brinckerhoff felt that some method of presenting history to culturally deprived minority children as well as sophisticated TV-oriented young





*A delighted audience during a performance of El Canto Matinal*

# and Delight

sters was badly needed; that young people too often come away from a museum bored to death by static exhibits. Conway came up with the puppets, researched the stories and produced a funny and fast moving show entitled *El Canto Matinal*.

*Morning Song.* Together, Conway and Brinckerhoff wrote a grant proposal and secured the support of both the Latin American Center at the University of Arizona and the Invisible Theatre, a local theater group.

The script for *El Canto Matinal* is bilingual, flowing from English to

Spanish, back to English, at times heavier in the one language depending on the ethnic makeup of the audience. Conway has perfected a formula that presents an idea in one language, enlarges upon it in the other language, and returns to the first language with a brand new idea.

To know both languages is to enjoy the show to its fullest and funniest and to become a part of it—cheering the hero, hissing the villain. Participation flourishes in the kiva. Eventually, Conway hopes to incorporate Papago, an Indian language, into the plays and thereby extend the use of the languages of the groups that created the stories.

The main story line of *El Canto Matinal* is the San Xavier Mission legend of the cat and the mouse (both animals are carved on the



stone facade of the 18th-century mission). According to legend, if the cat ever catches the mouse the world will come to an end. This well-known tale, originally Spanish, is now multi-ethnic, a part of the folktales of the area's Mexicans, Indians and Anglos. Other regional legends—a roadrunner who helps a rabbit out of a scrape with a snake (Mexican), the white-faced Hereford who has lost her baby (Anglo), two sheep who trick an equally tricky coyote (Mexican)—overlay the principal story. All the characters of *El Canto Matinal* are animals prominent in and important to the early development of Arizona and Northern Mexico.

The demands of the script, 14 puppets, props and music made it impossible for Conway to put the show on alone. Fortunately, Beth Wellington, a University of Arizona Spanish major in search of an honors project, was available and interested. At ease and fluent in Spanish, she brought a sense of fun, commitment and enough native ham to tackle the project in style. By the end of the spring production series, she was the master of many characters, seven voices and the envy of fellow students.

A strong element in the success of the puppet play is the Society's kiva, a round, sunken, stepped and carpeted adaptation of the traditional underground ceremonial chamber of the Pueblo Indians. The kiva was the place where men and boys gathered to prepare for ceremonials, tell tribal stories, smoke and, generally, be together. William P. Hazard, the architect for the Society's new \$2.5 million addition, designed the kiva to be used for small theatricals, talks, demonstrations, meetings and all manner of museum activities. At the May 1975 dedication of the addition, the respected Hopi elder Carl Chukima came from Old Oraibi to bless the kiva by scattering blue cornmeal and hanging above the room the *paho*, an arrow-like arrangement of sticks and feathers that marks a blessed spot. This was the perfect setting for educational entertain-

ments directed at Tucson's culturally diverse population and has been a continuing inspiration to all those involved in the program.

With grants from the Arizona Bicentennial Commission, the Arizona Commission on the Arts and Humanities and Una Noche Plateada, Inc., the show is given without charge to school groups every Monday and Tuesday morning and to the general public each Sunday. At the conclusion of a Kiva Theatre performance, there is an informal question and answer session between the puppeteers and the audience. These sessions are often as rousing as the play itself. Following the discussion, there is a docent-led tour of the museum and its permanent collection.

The most serious problem facing the puppet theater is the inaccessibility of the museum to a large number of school children, particularly those from poorer economic backgrounds. Public school transportation is available for weekday visits to the Society, but the system can only provide sufficient trips for the city's fourth graders. Too many children, both younger and older, are missing this entertainment and opportunity to learn. The established publicity channels have brought the program to the attention of area residents but a way must be found to bring in people who cannot afford public trans-

portation or whose private transportation is limited. Grant funds are being sought in order to contract buses for Saturday performances and efforts are being made to persuade local bus companies to accept an arrangement of prepaid rides to and from the Society.

One solution is to take the show on the road. *El Canto Matinal* toured the Pima County parks and recreation departments last summer with great success and as more new shows become old shows, they, too, will be put on tour. This will allow the school or institution requesting a performance to select a show tailored to the needs of the audience. Future plans call not only for more frequent performances, both in and away from the museum, but for video distribution to other Arizona school districts and institutions. Every effort is being made to secure donations, foundation money and government support to insure the development and continuation of the program.

In designing the Kiva Theatre as a departure from *just* theater, *just* history and *just* puppets, Brinkerhoff and Conway have come up with a method of communicating not only information but excitement about both the past and the present. Above all, they have put a sense of fun into history and made the Arizona Historical Society a stimulating place to be. △

Peter Conway gives last minute instructions to one of the theater company members





# Juliana Force

Avis Berman

Critics used to think of the Whitney Museum of American Art as a private home with the furniture removed, the highest compliment which could have been paid its founders. Even recently a reviewer concluded that the Whitney is still a museum with a great and loving heart.<sup>1</sup>

The Whitney has always been special. Its origin and principles were different because the two women who established it were unusual. The museum is a testimonial to Gertrude Vanderbilt Whitney, its founder and patron,

and Juliana Force, her representative and the museum's first director. The Whitney was the only museum to devote itself to living American artists, to forego the devotion to collecting unimpeachable masterpieces for the pleasure of nurturing and stimulating artistic creativity. It was the most unmuseum-like of museums in its purpose,<sup>2</sup> which was to value artists as much as the objects they created.

Knowing and helping artists were what Whitney and Force enjoyed most, and thus their consideration and adjustment to artists' personal problems or eccentric circumstances were paramount in their

## Pioneers in American Museums



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*The entrance to the Whitney Museum at its 8th Street location in Greenwich Village*



*Juliana Force,  
photographed by Cecil Beaton,  
in her apartment  
above the museum*



activities. Cindy Nemser's declaration that "sharing, . . . interdependency, rather than . . . making monuments to ourselves . . . is the direction in which we must head if we are to humanize the art world,"<sup>3</sup> echoes the principles to which these two women dedicated themselves some 60 years ago. Although it seems difficult and illogical to separate the lives of Juliana Force and Gertrude Whitney, I have chosen to focus on Force. She was the creative, able medium for Whitney, who lacked the temperament to engage in art world politics. Although Whitney continually and unques-

tionably stood behind Force, I found the latter's story—as extrovert, catalyst and fighter for American art—to be the more intriguing one.

Juliana Force's accomplishments could not be separated from or elevated above the legend of her flamboyant personality, and this biographer had to record both. All accounts—written material and interviews—describe how Force's magnetism and verve figured in the history and fortunes of the Whitney. I learned that Force's temperament loomed over the record of her achievements; it did not just inter-

mittently emerge. Her life could not be pigeonholed. Her significance to the annals of American art would be inadequately chronicled by a list of events and honors and the recognition that she ran a museum that became the most active sponsor of nonacademic living artists in the country. Juliana Force's personality was stamped on everything she did, an "I" so formidable that she was unusual even in a profession that cultivated eccentrics and exalted originals.

Little is known about Force's early years. She was born December 25,



1876, in Doylestown, Pennsylvania, one of nine children. She began working quite early, and became a secretary. Eventually she ran a secretarial school, which she left to become private secretary to Helen Hay Whitney, Gertrude Whitney's sister-in-law. She had married a dentist, Dr. Willard Burdette Force in 1912.

Socialite and dedicated sculptor Gertrude Vanderbilt Whitney had immersed herself in progressive activities for the sake of American art and artists. In 1907 she established a studio in Macdougall Alley in Greenwich Village, nucleus of experimental art. In 1908 she solidified her shocking alliance with unorthodox artists by purchasing four paintings by Henri, Lawson, Luks and Shinn from The Eight exhibition and by beginning to hold informal shows for any artist who had difficulty exhibiting. In 1913 she paid for decorations for the Armory Show, the first large public exhibition of modern art.

But Whitney was ambitious. She wanted to give regular shows in an atmosphere where young artists could work, talk and be fed. In 1914 she annexed the house at 8 West 8th Street, next to her studio, and converted it to offices and a gallery called the Whitney Studio. She needed an assistant and she drafted her sister-in-law's secretary, Juliana Force.

She made a wise choice. Whitney was a modest, reserved woman who did not like to acknowledge the benefits of her generosity face-to-face, nor did she have the instinct to survive in a world where people condescendingly dismissed American art. Force was a born scrapper, a ready wit, and an energetic worker for any cause in which she believed. She made an excellent link between Whitney and the artists because she got along well with them and understood their problems. In addition she mingled comfortably with smart-set types from whom commissions had to be secured.

Gertrude Whitney and Juliana Force needed each other, and they worked

together amiably for the rest of their association. They shared a sense of humor, a love of things American, and a complete agreement about the importance of living artists. Their confidence in each other developed and deepened. Reinforced by Whitney's generosity, Juliana Force's vitality and intuition were put to able use.

Once Whitney had retained a trusted representative, her enterprises were on their way. Force began by organizing an active exhibition program and encouraging the growth of an audience for American art. In 1915, the Friends of Young Artists—the prototype for all future Whitney-Force activities—was launched from the Whitney Studio. The plans for the FYA remained the two women's intentions for the next 30 years:

to give young artists in this country the opportunity to show their work and make it known to the general public . . . [and] bring before the public work which they otherwise would have no opportunity of seeing and estimating . . . [so that] American art will become what it promises to be, a fresh and vital expression of a great new art.<sup>4</sup>

The Whitney Studio and later, the Whitney Studio Club offered more space, services and money than the FYA, but the same principles held.

In 1917 Whitney unveiled one of the FYA's most famous principles: the "no jury, no prizes" policy. She announced that "there will be no jury of awards. There will be no prizes. But the money which has been offered as prizes will be spent . . . in purchasing works of art." The artists had convinced Whitney that the traditional manner of recognizing artistic merit was demeaning and did little to unify the ever-volatile artistic community. Whitney and Force became two of the first to recognize the necessity for artists to *sell* their work, a reality inexplicably overlooked by others. From 1931 on, at least \$20,000 was set aside annually for acquisitions from living American artists.

The Whitney Studio Club, founded in 1918 and descended from the Friends of Young Artists, was a

second home for liberal and often struggling artists. Talent was the only requirement for membership. (Annual dues of \$5 were requested, but no one bothered to collect them.) Some of the club members, many of whom had their first solo shows there, were: Bellows, Bouché, Brook, Jo Davidson, Davis, duBois, Glackens, Hopper, Lawson, Luks, Marsh, Nakian, Katherine Schmidt, Schnakenberg, Sheeler, Sloan, Raphael Soyer, Speicher, Joseph Stella, Carl Walters and William Zorach. The clubhouse was on West 4th Street first, but in 1923 it moved next door to the Whitney Studio because more gallery space was available. The two existed simultaneously and separately for almost 10 years.

The club provided more than exhibition space. At Gertrude Whitney's expense, a group of American paintings was sent to international shows in Venice, Paris, London and Sheffield. Sketch classes and lectures were given and supplies were furnished. Full shows and catalogs were assembled. No commissions were taken on sales, and the artist determined his own prices. The club always had rooms where food was on hand. Artists' rents were paid or hospital bills quietly met. Work was purchased for the growing Whitney collection. As John Sloan remarked, "These public activities of the club and the museum are obvious . . . but no one will ever know the extent of the private benefactions Mrs. Whitney performed through Mrs. Force."

The Whitney Studio Club also reflected Force's great sense of fun. For the two "indigenous exhibitions" held in 1918, painters were given framed canvases and asked to paint their pictures at the club within one week; sculptors—one of whom was Whitney—had to create under similar conditions within three days. Force also presided over legendary parties for the art world. After an opening, a grand celebration was obligatory, usually lasting until dawn.

By the late 1920s, the Whitney Studio Club had over 400 members, a long waiting list, and its annual exhibitions were competitive with





A portrait by Edward J. Steichen of Gertrude Vanderbilt Whitney

more orthodox shows. By becoming the largest center in the country for exhibiting independent art, the club had helped to break the stranglehold of the academies. (Only the National Academy still exists.) Whitney and Force were ready for a new venture.

For the 1928-29 and 1929-30 seasons, the Whitney Studio Club was replaced by the Whitney Studio Galleries, which concentrated on exhibiting and selling art. But this was only a stopgap measure—by then dealers and gallery owners were helping to sponsor new talent. It was never Whitney's or Force's intention to compete with art galleries. They wanted to provide a setting in which artists could be noticed by art dealers and critics. After the museum was opened, many academicians scoffed that the Whitney had always been a gallery

and the appellation "museum" was presumptuous.

Eventually Whitney and Force realized that an institution with the prestige of a museum was needed to collect and exhibit American art. Because no museum solely interested in American art existed in 1929,\* they decided to offer the Whitney collection of over 500 paintings, watercolors, prints, drawings and sculptures to the Metropolitan Museum of Art. It was up to Force to approach Dr. Edward Robinson, then director of the mu-

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\*Russell Lynes (in *Good Old Modern: The Museum of Modern Art*) says that MOMA's founders had wanted the museum to have a European focus. MOMA did collect Americans, but they were presented as heirs to French impressionism.

seum. She explained that Whitney was prepared to donate her collection. But before she could add that Whitney wished to build a wing for the collection and fully endow it, Robinson interrupted, "What will we do with them, my dear lady? We have a cellar full of those things already."

Robinson's high tone aggravated Juliana Force's temper. She went to see Whitney, and they met with art critic Forbes Watson, who was editor of *Arts Magazine* and a close advisor. It was then that the idea of a museum of American art formally was born, although it had been conceived when Whitney purchased four paintings from The Eight in 1908.

They agreed that Force would be the museum's director and that artists rather than trustees would be advisors and staff members. In January 1930, the plan for a museum was announced publicly, and Whitney bought 12 West 8th Street (she already owned the houses at 8, 10 and 14 West 8th). All the buildings were remodeled, and the Whitney Museum of American Art opened on November 18, 1931.

The museum grew steadily during the next 11 years, and it sponsored a series of exhibitions. Force directed regional and theme shows, memorials and retrospectives, and surveys of all schools and periods of American art. She instituted biennial exhibitions of contemporary American art—one consisting of paintings and one of sculpture, watercolors and prints—which were held from 1932-1936. Beginning in 1937, annual exhibitions of all media were held.

Force also believed in publishing on living American artists; the Whitney was one of the first to produce monographs on them, along with books on Ryder, Eakins and Homer. Force's generosity enabled Lloyd Goodrich (associate director of the museum from 1948-58 and director from 1958-68) to write and publish definitive studies on Eakins and Homer. Goodrich remembers:

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Mrs. Force invited me to join the staff of the museum to write monographs on living American



artists. I told her I had started my book on Thomas Eakins [1929] and I had an obligation to finish that, and I wasn't so sure that I wanted to write on some of those artists anyway. So I thought that was the end of that. Then about a week later, Mrs. Force asked, 'Would you accept a salary of \$5,000 to write your book on Eakins?' That was a lot of money then, and I had never heard of a piece of generosity like that before. So for about three years I was in the fortunate position of just writing and being paid a salary for it.

Thus Juliana Force was the right person in the right position to give a whole group of talented people the opportunity to grow. Katherine Schmidt Shubert describes the aura that Force created by sheer strength of her person:

The Whitney was great because of Mrs. Force and the quality she had—there was always a gaiety about Mrs. Force with whatever she did—even when something was serious, an aura of youth and gaiety surrounded it. They [the Whitney and its artists] were gaily breaking new ground.<sup>5</sup>

Under her leadership the formation of the Whitney was a creative act, because she dared to be as interested in artists as in the works of art they produced. Her humanity helped forge the Whitney policy of sympathy and cooperation with artists. And, in turn, she and the Whitney always depended upon artists to point the way. The museum's first curators—Hermon More, Edmund (Ned) Archer and Karl Free—were artists. Force abhorred academicians and pseudo-intellectuals. She learned from the artists she knew and whose confidence she won, until she had learned more from her acquaintances than from any formal training. She insisted that a great deal depended upon a positive personal response to an individual or an object. She warned against humbug in an article called "Think for Yourself":

Do not read too much criticism on art. At the beginning it is apt to paralyze thought. . . . Go directly to the work of art and face it alone. Do not remember anything anybody has said about it. . . . And when you look at a picture, be sure you do not search too hard for that little name, or that big name, in the corner of the canvas. Some collectors are made in this very dull, joyless way. It may be very good on the day of the auction, but to me it is

like looking at happiness through another man's eyes. . . . Buy pictures, not names. The last thing to interest you in a work of art is the name of the artist. Pictures should be seen, not heard.<sup>6</sup>

Generosity, impulse and instinct are words that must be repeated again and again when considering Juliana Force. After the museum opened, Force began to build the collection with works of artists who were not well represented. One of them was Lloyd Goodrich's friend, Reginald Marsh. Goodrich recalls a visit he and Force made to Marsh's studio:

Marsh had a picture on his easel that he had just finished, entitled *Why Not Use the 'L'?*, one of his best pictures. Mrs. Force looked at it and didn't ask him the price or anything else. She just said, "I'll take it. Send it around to the museum." After we left, Marsh called me up and said, "What am I supposed to ask in the way of a price?" "Listen, you can't ask me that. I'm with Mrs. Force." "Do you suppose \$1500 would be too much?" "Send the bill in and see what happens." It was paid without question. She was like that—she would skip the details and she didn't worry. She trusted the person.

Force helped Thomas Hart Benton by commissioning him to do *The Arts of Life in America* mural series for the Whitney.<sup>7</sup> Mrs. Benton had come to see Force, very distressed because the mortgage on the Bentons' Martha's Vineyard house was about to be foreclosed. They needed \$3,000 and Force immediately agreed to lend it without interest. Benton offered to repay the loan by painting a mural for the new museum. Force accepted the offer and arranged for him to work; Gertrude Whitney paid for his assistants and supplies.

At the unveiling of the murals in 1932, Force gave Benton a check for an additional \$1,000. Later, Benton wrote in his autobiography that he was paid no more for the murals than a commercial decorator would have been paid for doing a restaurant. Moreover, he announced that the \$1,000 was inadequate and returned the check to the Whitney. Force wrote Benton that the \$1,000 had been a bonus to the original \$3,000 loan. This time Benton accepted the check, but he never mentioned it publicly or retracted

his original statements. It was suggested that Force confront Benton with the facts and halt publication of the book until the truth was told. But she would not. She said, "I don't want to do it. I can't bring myself to quarrel with an artist."

Juliana Force either liked or hated a person immediately, and if she didn't like someone, there was no way to change her mind. She was ruled by emotion when she broke with her close friend and advisor Forbes Watson. Perhaps they were too much alike—Watson loved a fight and bore a grudge as violently as she did. It seems that he declared at a party that he had taught her everything she knew, and whether he was serious or joking, Force would not forgive him.

Force prided herself on her taste, and nowhere was it expressed better and in more variety than in her numerous apartments and houses. Her exceptional instincts for color, materials and design made her dwellings showplaces. Her most famous rooms were in the two-story apartment above the museum, decorated in a daring blend of Victorian furniture, modern art and Aubusson rugs. She owned homes in Cross River, New York, and Bucks County, Pennsylvania, and a thatched English cottage near Oxford. The first two were decorated in spare, early American furniture and folk art, in which the homely flat pattern and her own preference for the decorative print were well wedded. The cottage was fitted out snugly against the rainy English climate.

But no scheme stayed the same for long. Force's restlessness was exhibited by the compulsive redecorating that occurred every two or three years and by the maintenance or sale of multiple households from which she constantly moved. As Lloyd Goodrich explained,

My wife and I would go off on a trip with her and stay in the same hotel. But in about 10 minutes her room would look entirely different because she would have already moved the furniture around. Even when driving in a car, she would make it seem more decorative or more liveable.

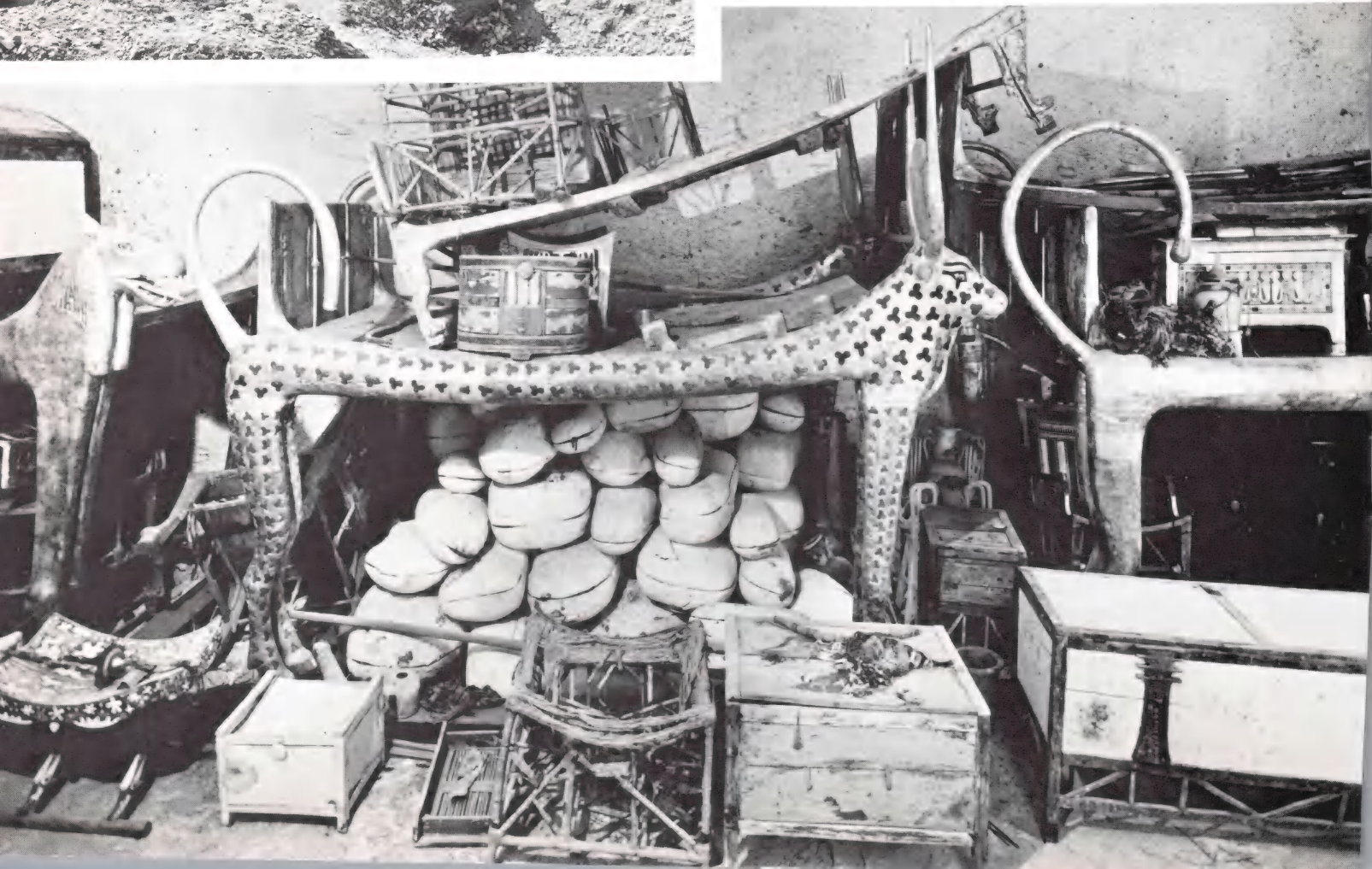
(continued on page 59)





Counterclockwise from left:  
Howard Carter with Egyptian  
officials at the entrance to the  
tomb of Rameses VI; a view of  
the tombs of Rameses VI and

Tutankhamun; objects found  
in the antechamber of the  
tomb; Carter examining the  
mummy case of Tutankhamun.





*When British archeologist Howard Carter discovered the tomb of King Tutankhamun in 1922, he caused an international sensation. The royal burial place and the 2500 magnificent objects it contained were the most abundant body of information on ancient Egyptian civilization ever found.*

*During the next three years, Americans will have a rare glimpse of the tomb's splendors. Treasures from the Tomb of King Tutankhamun, a loan exhibition from the Egyptian government, began a six-city tour November 15 at the National Gallery of Art, Washington, D.C. Some of the 55 objects from that exhibit are shown on these pages, accompanied by excerpts from Howard Carter's account of his discovery.*

*The exhibition, which is coordinated by the Metropolitan Museum of Art, will close March 15, 1977 at the National Gallery. It will travel to the Field Museum, Chicago (cosponsored by the University of Chicago), April 15 - August 15, 1977; the New Orleans Museum of Art, September 15, 1977 - January 15, 1978; the Los Angeles County Museum of Art, February 15 - June 15, 1978; the Seattle Art Museum, July 15 - November 15, 1978; and the Metropolitan, December 15, 1978 - April 15, 1979.*

# Treasures from a Royal Necropolis

**T**he day following (November 26th) was the day of days, the most wonderful that I have ever lived through, and certainly one whose like I can never hope to see again. Throughout the morning the work of clearing continued, slowly perforce, on account of the delicate objects that were mixed with the filling. Then, in the middle of the afternoon, 30 feet down from the outer door, we came upon a second sealed doorway, almost an exact replica of the first. The seal impressions in this case were less distinct, but still recogniz-

able as those of Tut-ankh-Amen and of the royal necropolis. Here again the signs of opening and reclosing were clearly marked upon the plaster. We were firmly convinced by this time that it was a

Reprinted with permission from The Tomb of Tut-ankh-Amen, Volume I, by Howard Carter and A.C. Mace (Cooper Square Publishers, Inc., New York).



*Portrait head of  
Tutankhamun  
as a young boy*





*Clockwise from upper left: a gold collar in the image of the goddess Nekhebet; a leopard head clasp; gilded wood figure of the goddess Selket; an alabaster cosmetic jar. (All objects on these pages are on loan to the Metropolitan from the Cairo Museum.)*



cache that we were about to open, and not a tomb. . . . We were soon to know. There lay the sealed doorway, and behind it was the answer to the question.

Slowly, desperately slowly it seemed to us as we watched, the remains of passage debris that encumbered the lower part of the doorway were removed, until at last we had the whole door clear before us. The decisive moment had arrived. With trembling hands I made a tiny breach in the upper left hand corner. Darkness and blank space, as far as an iron testing-rod could reach, showed that whatever lay beyond was empty, and not filled like the passage we had just cleared. Candle tests were applied as a precaution against possible foul gases, and then, widening the hole a little, I inserted the candle and peered in, Lord Carnarvon, Lady Evelyn and Callender standing anxiously beside me to hear the verdict. At first I could see nothing, the hot air escaping from the chamber causing the candle flame to flicker, but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues and gold—everywhere the glint of gold. For the moment—an eternity it must have seemed to the others standing by—I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, "Can you see anything?" it was all I could do to get out the words, "Yes, wonderful things. . . ."

I suppose most excavators would confess to a feeling of awe—embarrassment almost—when they break into a chamber closed and sealed by pious hands so many centuries ago. For the moment, time as a factor in human life has lost its meaning. Three thousand, 4000 years maybe, have passed and gone since human feet last trod the floor on which you stand, and yet, as you note the signs of recent life around you—the half-filled bowl of mortar for the door, the blackened lamp, the finger-mark upon the freshly painted surface, the farewell garland dropped upon the threshold



*Clockwise from upper left: a servant figure for use in the afterlife; a gold and silver pectoral with solar and lunar emblems; an ebony stool inlaid with ivory and gold; a mirror case in the shape of the sign of life.*





—you feel it might have been but yesterday. The very air you breathe, unchanged throughout the centuries, you share with those who laid the mummy to its rest. Time is annihilated by little intimate details such as these, and you feel an intruder.

That is perhaps the first and dominant sensation, but others follow thick and fast—the exhilaration of discovery, the fever of suspense, the almost over-mastering impulse, born of curiosity, to break down seals and lift the lids of boxes, the thought—pure joy to the investigator—that you are about to add a page to history, or solve some problem of research, the strained expectancy—why not confess it?—of the treasure-seeker. . . .

Surely never before in the whole history of excavation had such an amazing sight been seen as the light of our torch revealed to us. . . . The effect was bewildering, overwhelming. I suppose we had never formulated exactly in our minds just what we had expected or hoped to see, but certainly we had never dreamed of anything like this, a roomful—a whole museumful it seemed—of objects, some familiar, but some the like of which we had never seen, piled one upon another in seemingly endless profusion.

[First, there] were three great gilt couches, their sides carved in the form of monstrous animals, curiously attenuated in body, as they had to be to serve their purpose, but with heads of startling realism. Uncanny beasts enough to look upon at any time: seen as we saw them, their brilliant gilded surfaces picked out of the darkness by our electric torch, as though by limelight, their heads throwing grotesque distorted shadows on the wall behind them, they were almost terrifying. Next . . . two statues caught and held our attention; two life-sized figures of a king in black, facing each other like sentinels, gold kilted, gold sandalled, armed with mace and staff, the protective sacred cobra upon their foreheads.

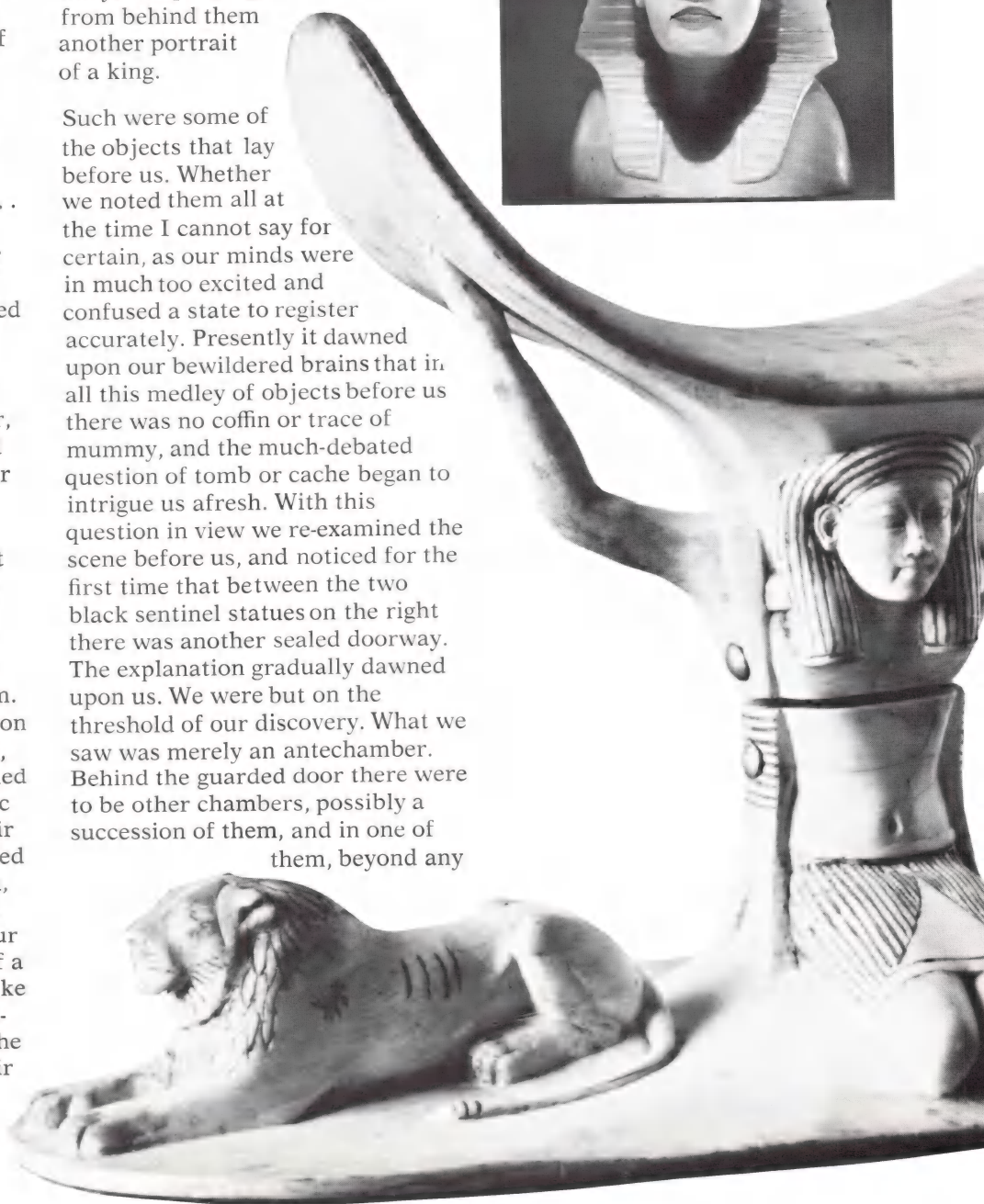
These were the dominant objects that caught the eye at first.

Between them, around them, piled on top of them, there were countless others—exquisitely painted and inlaid caskets; alabaster vases, some beautifully carved in openwork designs; strange black shrines, from the open door of one a great gilt snake peeping out; bouquets of flowers or leaves; beds; chairs beautifully carved; a golden inlaid throne; a heap of curious white oviform boxes; staves of all shapes and designs; beneath our eyes, on the very threshold of the chamber, a beautiful lotiform cup of translucent alabaster; on the left a confused pile of overturned chariots, glistening with gold and inlay; and peeping from behind them another portrait of a king.

Such were some of the objects that lay before us. Whether we noted them all at the time I cannot say for certain, as our minds were in much too excited and confused a state to register accurately. Presently it dawned upon our bewildered brains that in all this medley of objects before us there was no coffin or trace of mummy, and the much-debated question of tomb or cache began to intrigue us afresh. With this question in view we re-examined the scene before us, and noticed for the first time that between the two black sentinel statues on the right there was another sealed doorway. The explanation gradually dawned upon us. We were but on the threshold of our discovery. What we saw was merely an antechamber. Behind the guarded door there were to be other chambers, possibly a succession of them, and in one of them, beyond any

shadow of doubt, in all his magnificent panoply of death, we should find the Pharaoh lying.

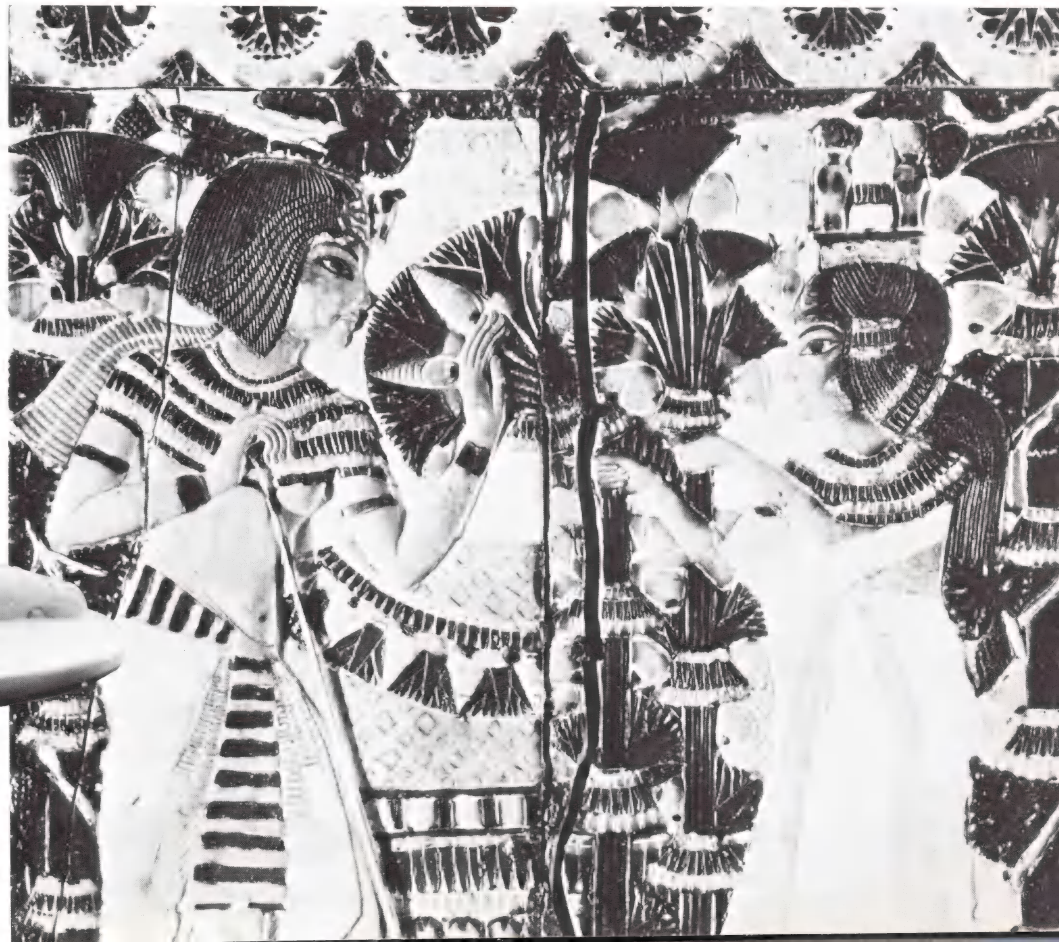
We had seen enough, and our brains began to reel at the thought of the task in front of us. We re-closed the hole, locked the wooden grille that had been placed upon the first doorway, left our native staff on guard, mounted our donkeys and rode home down the valley, strangely silent and subdued. Δ







*Clockwise from upper left: an alabaster jar lid in the likeness of the king; a gold open-work plaque; a figure of the god Ptah; a detail for a painted ivory chest; an ivory headrest.*





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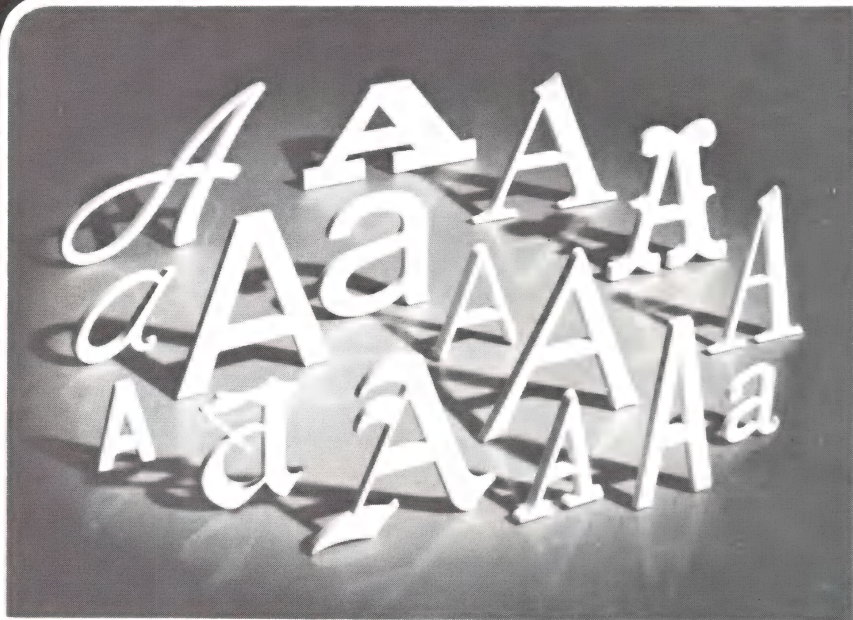
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**Berman, continued from page 49**

The household arrangements were as peculiar as the caravan-like aspect of Force's life. The household numbered four—the Forces, an impeccable butler and Mungo Park. Park, a descendant of the Scottish explorer, was one of those strange characters which only the English could produce. She was a sort of tweedy companion to Dr. Force until his death. Mungo played chess or checkers with Dr. Force and freed his wife and her guests to trot off to a party or other social event. The Forces were not estranged, but it was evident that the paths of their lives had diverged.

Forbes Watson remarked that Force's character "was not subtly shaded." Indeed her nature was so

fiercely unrelieved by moderation that it almost seemed an exaggeration. When I considered the elements of her character—the excessive excitability and dynamism, the racing mind, the flashes of wit and verve, the quick and vehement likes and dislikes, the compulsive buying and moving in and out of homes as well as the general extravagance, the fear of boredom, the fondness for power, the dominance of impulse and the disregard of detail—I came to believe that there was a manic predisposition in Juliana Force's personality. But her great activity, elation and ambition bore fruit in creative inspiration: they were not grandiose chatter or wasted energy. And of course, a high voltage personality was an asset in

a crusade that always encountered so much resistance. Lloyd Goodrich used to say that Force was so full of vitality that "the social temperature would go up ten degrees when she entered a room."

It is no wonder that even Forbes Watson, who was probably the most successful in capturing Force's magnetism and singular temperament, seemed to confuse her drive and gaiety with frivolity. He depicted Force and Whitney as two rather amusing ladies who persevered in what they were doing simply because it was fun. Although Watson is obviously at his arch and brilliant best here, he may have felt that the Whitney Museum was established on a dare:



... [starting a museum] would jump the place out of the amateur class into the professional. This would really be doing something for the artists. And for the ladies what fun! Not how noble! No saving the republic! No righteous godliness! Only the daring and excitement that makes life living. For the first time they could see as a whole their achievement ... Mrs. Whitney made up her mind swiftly and gaily.<sup>8</sup>

Naturally Force and Whitney had fun together, and surely their motives were different from those of other collectors or museum directors. But they were irrevocably committed to American art and the *personae* of two gay little ladies to whom attention need not be paid must have been useful for them to cultivate. That mask secured the Whitney kind indulgence until the museum was too strong a power in American art to be ignored. Force herself took pains to chart its growth as serious and deliberate:

... the Whitney Museum was no overnight growth. On the contrary, it was the result of a plan matured through many years' experience. It exists today as an expression of the principles established during those years. Back of it all lies the principle which I believe to be fundamental—that an institution, to be alive, must have a vital relation to the art and to the artists of its own country and period.<sup>9</sup>

Along with her work at the Whitney, Force was a trustee and vice president of the American Federation of Arts, a member of the AAM and the Association of Art Museum Directors, and she organized the American Art Research Council.<sup>10</sup> But she is remembered most for her work as the New York regional chief of the Public Works of Art Project (PWAP), the first federal arts program. Force was chosen to head the temporary relief program for New York state, western Connecticut and northern New Jersey, because of her executive ability and ease in relating to both artists and administrators. Within a day of her appointment in November 1933, needy artists were on the public payroll. By the time the project ended (June 30, 1934), she had hired over 900 artists, or one quarter of all the PWAP artists in the country.

Lloyd Goodrich was the executive officer in the PWAP regional office,

which was housed at the Whitney, and he recalls:

Mrs. Force called me up one day in November 1933 and explained that the government was going to do something about the artists and said, "I'd like you to be on our committee—it's not going to involve any work." Whereupon I never worked harder in my life.

He was second-in-command to Force for most of her activities, and as she hated to bother with what she termed the "melancholy details," he was left to deal with the full array. With federal bureaucrats, the details were legion.

Force and Goodrich defeated the original PWAP proposal to classify artists according to arbitrary standards of merit. Class A artists would be paid \$45 a week and Class B artists, \$35. They refused to serve under this system, and the federal people yielded, but with the condition that a distinction would be made between creative artists and assistants.

Adverse publicity surrounded Force's appointment. Conservatives accused her of favoring liberal artists. Characteristically, Force challenged critics to try to find a replacement and simultaneously cut off discussion of the matter by declaring, "I will work to the limit, but I won't waste time fighting." She also answered that financial need was the sole criterion for PWAP employment: she did not care who was the best artist, but who was the unemployed artist.

Next Force and the Whitney were attacked by the *Tribune*, then a Republican paper that wanted to smear the Roosevelt administration. The *Trib* implied that under Force, PWAP was paying artists who didn't need financial help. Because PWAP had no investigators, it took the artist's word as proof that he needed the money, and an honor statement was signed. The *Trib* was ready to create a scandal from the informal procedures. A reporter went to see John Sloan, who was on the public payroll yet considered financially comfortable. Sloan took the man into his studio and said, "I never made any money by my art. I made money by teaching and

illustrating. I'll sell you the entire contents of my studio for \$50 a week for the rest of my life." Because an eminent artist like Sloan could not survive by art alone, Force felt within her rights to hire him. The *Tribune* printed the story, and although the "scandal" backfired, the PWAP had to issue a strong statement to quiet public reaction.

The next salvo was fired by leftist artists who felt that more artists should be employed for longer periods. They organized and picketed the Whitney, carrying signs that read, "Whitney Museum Unfair to American Artists" and "Mrs. Force Unfair." Attempts were made to explain to the artists that they were confusing the Whitney Museum with the PWAP, and that the PWAP was acting on strict orders from the Washington headquarters, which had set the regional quota at 900. But no argument or explanation was sufficient. After one extremely harrowing meeting with the demonstrators, Force had hysterics. The constant disturbances forced the Whitney to close for several months, and the PWAP office was moved to the New York City Municipal Building. But Force persevered and the program was a success. In addition to helping local artists, PWAP was instrumental in introducing artists from the Midwest and West Coast to the insular New York art world. But the Whitney Museum never again administered a government program.

Juliana Force may have seemed an unlikely person to head the PWAP. She didn't agree with the New Deal philosophy or its policies. Moreover, she was committed to the administration of wise private patronage, and she had a vested interest to defend in that. But she felt the job was a great opportunity, some of her friends believed in the program, and she was allowed to run it. Force loved responsibility—or power, as her critics claimed. She either wanted to run things or have nothing to do with them. She was violently opposed to the PWAP's successor, the WPA, because she felt that too much mediocre art was being subsidized and high standards were not maintained.





Nothing was the same for Force after the death of Gertrude Vanderbilt Whitney in 1942. She was grief stricken over the loss of a good friend and professional associate, and justifiably afraid of losing the Whitney Museum as well. After Whitney's death, her family became uneasy about the museum's future, and with cause. Force was as extravagant as she was impulsively generous. She loved to spend money and do things in style. The museum never really had a budget, but it had survived because Whitney had paid any bills that were presented. The trustees were often not consulted about financial matters. Even during the Depression, Force and the Whitney had lived well, and after 30 years she did not know another way.

The trustees agreed to merge with the Metropolitan in 1943. The Whitney would turn over its assets to the Met and its endowment would be used to build a wing to house the combined collections of American art. Force would be retained as advisor for acquisitions purchased

out of the Hearn funds, monies earmarked for works of living American artists.

She was stripped of the autonomy of her position and had to move from the apartment over her beloved museum, although she eventually was allowed to return. Force was very worried over the fate of the Whitney and the principles for which it had come to stand. She remembered the Metropolitan's attitude toward the Whitney holdings in 1931 and she had not been persuaded that it had changed. Specifically, Force had to work with Francis Henry Taylor, director of the Met, and she and Taylor did not agree. He was hostile to modern art and unsympathetic to the troubles of unestablished artists. The Met's impeccable image would not be sacrificed to encourage the creativity of living artists, some of uncertain reputation.

It became more and more difficult for Force to act as advisor to Taylor when they often disagreed on what to buy. A Force recommendation

accepted by Taylor would sometimes go through slowly and grudgingly, and the acquisitions committee may have had the power to overrule her as well. Resistant would be a polite description of Taylor's attitude. Once Force escorted Taylor to the Whitney's annual exhibition and asked him, "What do you think your trustees will feel about these purchases?" "I think they will puke," he replied.<sup>11</sup> Force was not amused.

Even more embarrassing to Force and the Whitney was Taylor's decision to attack modern art in print. He published several articles in which he wondered if there were any redeeming value or significance to abstract, or for that matter, to any modern art. This was especially painful to Force, who had great reverence for the printed word.

Perhaps because she had no formal education, she always insisted that "print proves it." It had become obvious that the Whitney was constitutionally unable to join an institution hostile to modern art: its roots were elsewhere.



By 1947 Force had a painful form of cancer, but she kept up appearances. She acted gay and insisted that she was going to Europe for the summer, to meet friends in England. But nobody was surprised when she entered the hospital in July 1948, and died there on August 28.

Things had come to a head that year. Representatives of the Met, MOMA and the Whitney met over dinner to discuss the division of territory of the New York art world. The meeting went pleasantly enough until dessert, when the Metropolitan's representatives began to denounce the Whitney's policies. The discussion was reported to Force (who was too ill to attend) the next day. Her misgivings were communicated to the Whitney trustees, who were also deeply disturbed. They had agreed to the union with the understanding that the Whitney's policies and principles would continue, so they decided to call off the merger, which had never been put in writing. Force was relieved at the news,

and it helped her through her last months.

The museum was saved. Its future as an independent institution was assured. By taking the rarer action, the trustees had proclaimed that Gertrude Whitney and Juliana Force's special achievement—special in the warm and human way it proceeded—was important. They recognized that sacrificing the personal, the unorthodox or the new would have been a living death for the Whitney. Juliana Force could not have asked for a better legacy. Δ

### Notes

The author thanks the Archives of American Art and the people who graciously consented to be interviewed. Without their assistance and enthusiasm, this article could not have been written.

1. Thomas B. Hess, "Eros and Agape on Madison Avenue," *New York*, June 30, 1975, p. 78.
2. "Our desire [is] to establish a sympathetic relationship between the [Whitney] museum and American artists and to be intelligently informed of what the artists are doing," Juliana Force, letter to Julien Levi, October 28, 1935. Property of the Archives of American Art.
3. Cindy Nemser, "Humanizing the Art World," *The Feminist Art Journal*, Winter 1975-1976, p. 37.

4. Announcement made by Gertrude Whitney in 1915, from *Juliana Force and American Art* (exhibition catalog), 1949, pp. 15-16.

5. Mrs. Force was easily in her mid-40s when she epitomized gaiety and youth for so many artists, but her vivacity and interest in young people never deserted her. Nor did her popularity with them. Thus the Juliana Force Purchase, a fund established posthumously by the Whitney, was for the purchase of a work by an artist under 30.

6. Juliana Force, "Think for Yourself," *Art Digest*, Vol. 6, No. 9, February 1, 1932, p. 13.

7. Now in the New Britain Museum of American Art.

8. Forbes Watson, in *Juliana Force and American Art*, p. 56.

9. Juliana Force, "The Whitney Museum of American Art," *Magazine of Art*, Vol. 39, No. 7, November 1946, p. 328.

10. In 1942, the Whitney established the American Art Research Council to deal with questions of authenticity by cataloging as much of an artist's work as possible. Force and Goodrich gathered 30 other museums and college art departments into a coalition to pool their scholarly resources. The project required too much staff, especially for the war years, to get it off the ground, but the Whitney did collect more information from living artists than had ever been done before. Some of these records are still the most complete in existence.

11. Recounted in *Lloyd Goodrich Remembers*, p. 371. Oral interviews with Harlan Phillips. Property of the Archives of American Art.

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# Media

## The Unloved Medium

**William W. Morrison**

Museum people complain a lot about television. They say that the medium is blue-collar and that it won't pay enough attention to them. They say that when TV occasionally does do a story about an acquisition or an exhibition, the presentation is too hurried or superficial.

There is some truth to this argument, of course. The problem is complicated by television people who are overwhelmingly indifferent to museums, their collections, their patrons and their staffs, believing them to be dull. It sometimes seems that museum directors and curators go out of their way to confirm that opinion.

In another column we will consider overlooked methods of using television, but first, we need to look at TV and at ourselves in order to gain some perspective. Foremost, we need to deflate some of the lingering notions and out-of-date beliefs about TV and those who watch it.

You may be convinced that television is a mass medium with staggeringly high numbers of semi-literate viewers who would not be caught dead in a museum. You may be right. But you may be wrong. Consider recent figures on television viewing from the respected researcher, Burns W. Roper. After studying the various media and their audiences for 16 years, Roper published his landmark *Trends in Public Attitudes Toward Mass Media, 1959-1974*, which concluded:

Analysis of the results shows television further consolidating its leading position with the American public. Television continues to be recorded as the number one source of news by the public, and by the widest margin we have ever recorded.

**William W. Morrison** is vice president for public affairs, the National Trust for Historic Preservation. He has worked for the Virginia Museum of Fine Arts and the National Gallery of Art.

Even more significant, Roper confirmed that Americans of all persuasions, incomes and educational levels prefer to receive information from television than from any other medium, which could mean we all like it a lot more than we will admit. For the college educated person seeking information, Roper reports a strong (45 to 26 percent) lead in preference for TV over newspapers. For upper economic levels (top 25 percent of earnings) he finds a solid two to one preference for TV.

People in the TV industry are so pleased with Roper's figures that they have printed a special booklet about the study. It is called *Public Attitudes Toward Television*, and you may order it for 50 cents from Television Information Office, 745 Fifth Ave., New York, N.Y. 10022.

Another study, by the Radio Advertising Bureau (which admittedly might be a bit biased) compiled the amount of available leisure time

spent by the public with the four basic media:

TV	47%
Radio	41%
Newspapers	8%
Magazines	4%

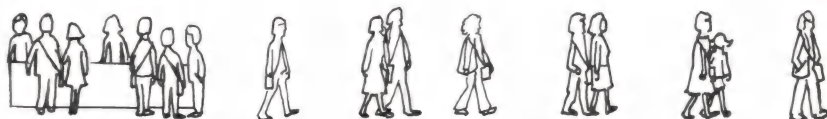
Yet even statistics that show conclusively that TV is not exclusively a blue-collar medium do not seem to be convincing. A large part of the problem is the natural resistance to change which has hounded broadcasting since 1895 when Marconi entertained weekend guests by sending wireless messages all over his father's Italian estate. Everybody laughed it off as a parlor trick.

Why is it argued that an audience of 500,000 soap opera watchers is not the right target for a cultural message? Is an audience of 20,000 sports page readers any more desirable a target for such a message?

The size of the audience is not TV's only attribute. Katherine Warwick,

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a museum public relations professional who has gained considerable experience at both the Metropolitan Museum and the National Gallery of Art in comparing exhibition audiences with types of media coverage, believes TV's impact is often longer lived than that of newspapers. She has observed that a surge in attendance after the appearance of a national newspaper story usually lasts only a week or two, while the effects of a network feature can go on for a month or even longer. And TV, she believes, brings in a fresher, more diversified audience.

It should also be mentioned that television will cover an exhibition halfway through its run. That is a rare occurrence for the arts page.

Much of the bias against non-print media that we find in museums and other educational fields is fed not only by the uninitiated but by people who ought to know better. How many times have you seen a museum professional excited over a

local newspaper's feature about his organization? Within hours he has given copies of the clipping to every staff member and trustee in sight. Some museums even have a bulletin board at the entrance so that visitors can read the latest newspaper coverage.

That is all well and good, but what does a museum person do when a television station runs a news story about the museum? Is an audio air check made to play at the next trustees meeting? Is any attempt made to get copies of the film or the script?

Please understand that no one is criticizing newspapers or magazines. They are powerful and influential in their own way. And very often the local newspaper alone has the time and space to translate the museum press release into news. The average number of words spoken on a fast-paced half-hour TV network newscast is about 3500, or the same number you'd find on a single page of *The New York Times*.

The sad truth is that the nature of television makes the medium difficult to bottle and store for reports, and since the board room probably has never heard of Burns Roper, why bother? Never mind that a TV newscast may have an audience of one-half million while the newspaper's circulation may be one-tenth of that.

Then there is the more insidious problem of intimidation. Television can be a noisy, obtrusive medium. How much more comfortable it is to draft and polish a professional statement for a newspaper than to endure the trial of a TV encounter.

This fear is not only found among museum professionals. A business news reporter for one of the networks recently observed timidity and reluctance to "perform" among big businessmen. He described one encounter this way:

A few months ago, I did a story about the steel industry and its problems. We lined up an interview with the chairman of a major steel producer. Now nobody reaches that level in America without considerable powers of verbal persuasion, but none of them came across. The man was apparently intimidated by the camera; he couldn't look at it or at me. That gave him a shifty, untrustworthy look. He insisted on replying to every question in interminable length and in a pedantic monotone. When we saw this film in the editing room, we couldn't find even 10 seconds that were usable. So when the piece was broadcast, he wasn't in it.

The second part of this article will discuss ways to deal more effectively with TV, including interview techniques and how to make the medium work for the museum's benefit. First, however, you and your colleagues must consider whether you seriously wish to include electronic media in your public relations arsenal. Or do you write off television as a blue-collar bore? If so, beware, you may soon be showing your newspaper clippings at the unemployment office. Δ

(This article is the first of two *Media* columns on the effective use of television as a public relations device.)

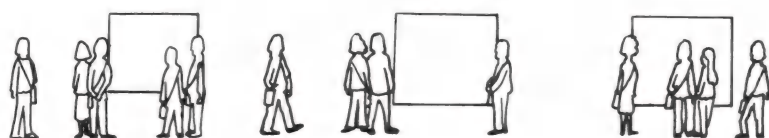
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# Books

**The Spirit of Fact: The Daguerreotypes of Southworth and Hawes, 1843-1862**, by Robert Sobieszek and Odette Appel. David R. Godine, Publisher, 1976. 192 pp., illus., \$27.50.

During their twenty-year partnership, Boston daguerreotypists Southworth and Hawes elevated what was all too often a painfully mechanical business to the realm of high art. Their conscious striving for technical and artistic perfection attracted patrons of wealth and power, of fashion and fame—all seeking the instantaneous immortality captured by the action of a sunbeam on a silvered plate.

Besides a great number of portraits that reveal the very spirit of the sitter, the present volume includes a selection of fascinating indoor and outdoor "views" that re-create the ambience of an age gone by. Here is Brattle Street as it was in 1852; here are female students at cramped attention under the stern eye of their mid-century schoolmaster; here the brooding Victorian tranquility of Mount Auburn cemetery on a summer afternoon. Anyone with the slightest interest in social history will be mesmerized by this book, so immediate is the sense of

J. J. Brody is director of the Maxwell Museum of Anthropology, Albuquerque, New Mexico. Bruce H. Evans is director of the Dayton (Ohio) Art Institute. Louis F. Gorr is superintendent of history/director of museums for the Fairfax County (Virginia) Park Authority. Michael E. Long is the director of the Parkersburg (West Virginia) Art Center. Robin Lynn is program coordinator with the Smithsonian Institution Traveling Exhibition Service (SITES). Mary Jean Madigan is curator of American history and decorative arts at the Hudson River Museum, Yonkers, New York. Robert A. Matthai is director of the American Discovery Project, American Museum of Natural History, New York City. Arminta Neal is an assistant director of the Denver Museum of Natural History.

"through the looking glass" into another time. Much of the effect is due to the stunning accuracy of the duotone photo reproduction. The introductory essay is a graceful bit of biography, and, like the insightful text which explains each picture, written for broad appeal.

The book functions also as a catalog for a Bicentennial exhibition of the same name, recently mounted at the International Museum of Photography at George Eastman House. The scholarly impedimenta which accompanies a serious catalog is sensibly tucked into the appendices of this volume—there if needed, but unobtrusively so. It is rare and very pleasant to find a book which succeeds in marrying the attributes of a good exhibition catalog with the demands of the popular publishing market. As the first volume in a series to be co-published by Godine and the International Museum of Photography, *The Spirit of Fact* whets the appetite for their future publications. —Mary Jean Madigan △

**A Dictionary of Early American Printers' Ornaments and Illustrations**, by Elizabeth Carroll Reilly. American Antiquarian Society, 1975. 515 pp., illus., \$45.

This exceedingly handsome book is a joy for any student of American culture to own. To a bibliophile it is irresistible. It is at once a tribute to painstaking scholarship and to the art of fine bookmaking.

The *Dictionary* reproduces in actual size more than two thousand relief-cut ornaments and illustrations used by American printers between 1640 and 1776, veritably a compendium of all such devices. Each illustration is accompanied by a list of the names and locations of printers who used it, the years in which it was in print, and the colonies in which it appeared. This mass of primary data is supplemented by an index of printers and an index of dates.

The book is arranged into two broad categories—ornaments and

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illustrations — with specific subheadings in each. The subheadings reveal the diversity of graphic portrayal in colonial printing. Historical and genre scenes, angels, birds, allegorical stories, armorial designs, musical themes, animals, ships, crowns, beasts and geometrical motifs are only a few of the many kinds of ornaments represented. Illustrations include biblical stories, useful objects, armed conflicts, death, natural disasters, adventures, astronomical designs and many others.

The illustrations offer fascinating insights into colonial American life and culture. The collection assembled in this book will be of significant assistance to curators, art historians, printing historians, bibliographers and others who study the period.

Printers' ornaments are among the earliest examples of graphic art in America. More often than not, they were the sole source of illustration. Often crudely designed and executed,

they possess a vitality and innocence that today make them as highly appealing and revealing as they doubtlessly were in an age when the local printer was the sole dispenser of the latest news and thought.

The economy, politics, domestic struggles, cultural environment, the hopes and the fears of colonial America are all present in these illustrations. Through their design and subject matter they vividly document the regional variations in custom and thought and the means of their expression. Assembled under one cover they provide a history of early American graphic art and a profile of the culture that art served.

The introduction places the data into perspective so that the book is worthwhile both for the student of early America as well as the reader who wishes to own a fine and enthralling book.—*Louis F. Gorr* Δ

**The Potter's Challenge**, by *Bernard Leach*, edited by *David Outerbridge*. E. P. Dutton & Co., Inc., 1975. 156 pp., illus., \$10.

Bernard Leach's book is, like his pots, simple, useful, honest and therefore a beautiful thing. Pots are his subject — containers that are just about indestructible, that can be made by direct and simple means and have been for thousands of years all over the world. They are the best possible substitute for historical documents and, although archeologists are encouraged to think otherwise, pots really are people.

Automation has dehumanized pottery and has contributed to the development of a self-conscious pottery art-craft whose products characterize the alienation that troubles our world. The secret of a good pot is that it is useful; its esthetic character a by-product of its utilitarian and social functions. The anti-industrial crafts revolution of the 19th century spawned countless potters conscious of self and surface but blind to function. Their

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# Books

deliberately useless wares ring false and will at best be considered pathetic by future archeologists. That same revolt, though, also brought forth Leach who discovered early the road to truth and has spent a long and productive lifetime perfecting his utilitarian skills.

He was born in 1887 and this may well be his last testament. It is not a long book, only about thirty of its pages are narrative text, the rest are pictures and commentary on them. Most of the thirty pages are edited transcripts of conversations recorded in 1973 by David Outerbridge who probably deserves more credit for editorial skill than he is given or seems to have asked for. Improbably, the potpourri of technical, analytical and critical commentary holds together as a philosophical statement that reveals Leach as a confident humanist, an idealist with few illusions, unsentimental and wise.

A few selected passages:

If the potter is making utensils  
... he is doing two things at the

same time: he is making ware that may give pleasure in use ... and he is traveling in the never-ending search for perfection of form.

Repeat work is like making good bread ... nothing is ever quite the same; never, cannot be. That is where the pleasure lies.

The pot is the man: his virtues and his vices are shown therein—no disguise is possible.

... self-consciousness in art as in life, is a sign of immaturity and fear, and the art of our time is riddled with it.

—J. J. Brody Δ

**Run, River, Run**, by Ann Zwinger. Harper & Row, 1975. 317 pp., illus., \$10.95.

If you are at all interested in the outdoors or in natural history be sure you are in a comfortable chair when you start this book. You will not want to put it down until you have, with the author, finished running the river.

Ann Zwinger's skilled writing gives the reader the sense of "being there." One feels with the author

the awesome power of the white-water rapids and the luxury of a warm fire and dry clothes. Her sensitive drawings add a touch of elegance to the book.

*Run, River, Run* traces the course of the Green River through Wyoming and Colorado to its confluence with the Colorado River. Detailed maps and quotations from historic sources which include Escalante (1776), John C. Fremont (1842), and Washington Irving (1859) introduce each chapter. Extensive notes are provided for each section. The full text provides a wealth of information on a great variety of subjects, among them: history, geology, entomology and ornithology. All is described in prose so rich it evokes an emotional recognition in the reader.

... river rocks are perfect. They fit firm and smooth in the hand and are a part of what the river does to my sense of time. In the cooling air, the cobbles still retain a noontime heat. I hold in one hand the warm remnants of a mountain.

—Arminta Neal Δ

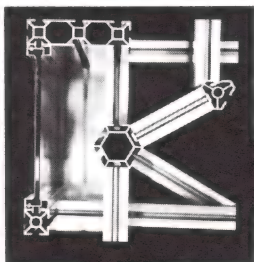
**Remember the Ladies: Women in America, 1750-1815**, by Linda Grant DePauw and Conover Hunt with Miriam Schneir. The Viking Press, 1976. 168 pp., illus., \$16.95.

**American Art: 1750-1800: Towards Independence**, edited by Charles F. Montgomery and Patricia E. Kane. New York Graphic Society, 1976. 320 pp., illus., \$22.50.

These are two of the better publishing efforts to result from a year of Bicentennial observances. Both works document ambitious and successful exhibitions; both are written with the expectation of their survival as scholarly resources; and both are testimony to the enormous cooperative efforts of institutions and scholars in reexamining the root of the American experience.

*Remember the Ladies* has been published in conjunction with an exhibition of the same name that opened at Pilgrim Hall and is

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scheduled to travel to five other museums within the coming year. Like the exhibition, the book examines the changing role of American society from the mid-eighteenth to the early nineteenth century. These were "... a remarkable generation of women who were strong, self-reliant, employed in all occupations entered by men, although not in equal numbers, and active in political and military affairs." Their story, recounted by historian Linda Grant DePauw, evolves through a series of chapters (not, one hopes, arranged by philosophical priority) dealing with the female experience from "Love and Marriage" through "Liberty and Equality." The text is enlivened by good illustrations of selected objects from the exhibition, captioned by the curator, Conover Hunt.

While *Remember the Ladies* deals primarily with the societal rather than the individual experience, there are also a good many biographical anecdotes about specific, extraordinary women. The authors

have made a special effort to redress the wrongs of earlier social historians by including much information about black, American Indian and poor white women, most of which is general in nature.

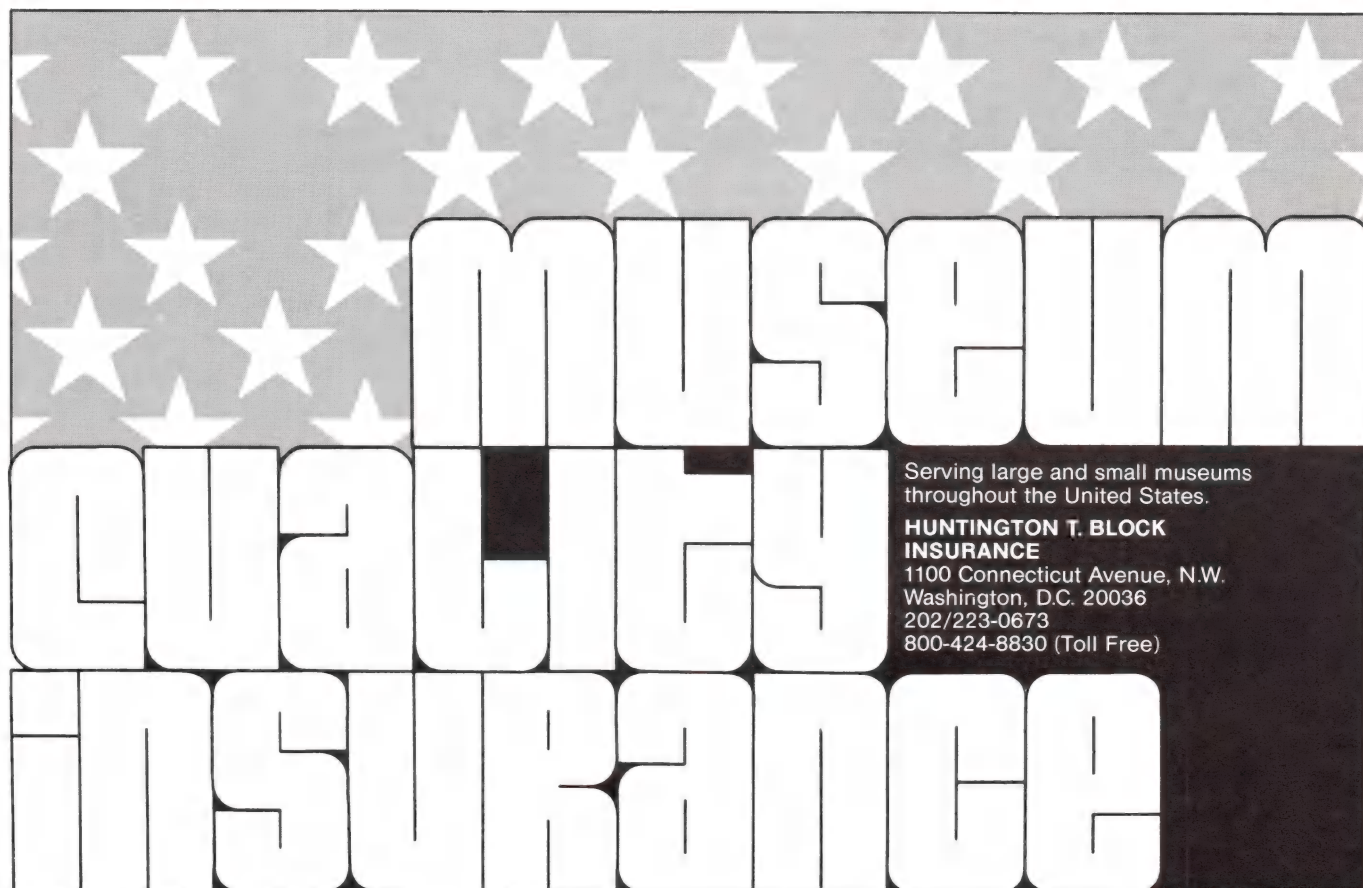
In a work so broadly interpretive, one wishes for a few source notes to support an assertion here and there. These are lacking, but there is a fair-sized bibliography and a complete exhibition checklist included at the back of the book.

*American Art: 1750-1800* documents the exhibition orchestrated by Charles Montgomery and sponsored by The Pilgrims, The Arts Council of Great Britain, The Victoria and Albert Museum, Yale University and the Yale University Art Gallery.

The book, which provides a welcome overview of the state of the arts in America during her critical half-century of weaning from the motherland, is divided into three sections.

The first, "American Art and American Culture," contains essays by scholars J. H. Plumb, Neil Harris, Jules David Prown, Frank Sommer and Charles Montgomery, which examine the Anglo-American cultural tradition and the artifacts that emerged from it. The second and perhaps most enduringly useful section is modestly entitled "A Display of America Art, 1750-1800"; it provides a well-illustrated survey of the artistry of American paintings, drawings, watercolors, prints, furniture, silver and gold, pewter, brass, ceramics, glass and textiles. Not a word goes to waste in this section, and in each of the concisely written articles, the narrative is clarified by excellent photographs which — hurrah! — appear on the same page as the textual reference.

The book is completed by a catalog section, including footnotes, suggestions for further reading, a list of exhibited works and an index. Altogether, this is a fine no-nonsense piece of scholarly synthesis which has a place in everyone's library,



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and should be welcomed by those teaching courses in American art.—  
*Mary Jean Madigan* Δ

**artists and their public**, by *Nigel Abercrombie*. The UNESCO Press, Paris, France, 1975. 123 pp., paper-bound, \$4.95.

Running in place is dull exercise that gets you nowhere. Temporal kinesologists are currently testing two hypotheses about it, first, that five minutes of running in place actually uses twelve minutes more lapsed time than fifteen minutes of purposeful bicycle riding, and second, that the fat removed by running in place does not dissipate but rather travels northward to rest in the space between the runner's ears. *artists and their public*, like running in place, is dull and gets nowhere. Since its 123 pages take longer to read than *War and Peace* it clearly supports the first hypothesis. That it supports the second hypothesis is a matter of opinion.

*artists and their public* is a synthesis of several UNESCO conferences. According to the preface it "presents an international view of the relationships between artists and the public. It describes a gap which has developed between the person who creates and produces art and the people who see, hear and use it." It does nothing of the sort. Instead, it describes and contributes to the gap which exists between highly specialized artists, their audiences and the rest of humanity.

In British public school accents and with Olympian pomposity it pumps out platitudes about democratization of the arts, grass roots and art for the masses. But its goal is to raise the esthetic sensibilities of those masses to a level already achieved by the initiates—in other words, to quash pluralistic values and eliminate the conditions that made it possible for all of those middle class kids and farmers' sons to create the esthetics of our industrial world. Even granting the ethical propriety of that sort of cultural imperialism (which I do not), its sincerity is open to question because of Zeno's Paradox.

The way things work in the real world, none of this means anything. The conference participants, the critics, the esthetic Establishment are mostly reactors rather than actors and so neither the UNESCO conferences nor this book pose a threat to anything. But time and money are wasted, and the question of where the displaced gray matter went remains open.—*J. J. Brody* Δ

**The Sculpture of Auguste Rodin**, by *John Tancock*. David R. Godine, Publisher, 1976. 668 pp., illus., \$40.

This volume is a catalog of the collection of the Rodin Museum in Philadelphia. As such, it ranks high among museum catalogs for its scholarship, photography and presentation of material. Of course, few museums are devoted entirely to the work of a single artist and still fewer to such compelling work as that executed by Auguste Rodin. Still, museum catalogs tend either to be succinct and dry, or verbose and, then, overly subjective. John Tancock's *Rodin* is well balanced between the possible extremes.

Each work in the Rodin Museum collection is illustrated and thoroughly analyzed in readable accompanying texts. Further, other casts or related versions are concisely listed and often illustrated as are specifically related works by other artists.

While the introductory section of the catalog is not a full critical biography—nor does it pretend to be—Tancock's study is thorough,

well organized and highly readable. His use of a separate and illustrated chronological table following the introduction is imaginative and helpful in that the typical name-date-place information which tends to muddy the style of an otherwise good writer does not interfere but still remains easily accessible.

As an introductory biography, as a compendium of illustrations of Rodin's sculpture and as a scholarly investigation into sources and influences, Tancock's *Rodin* is successful and highly recommended.—  
*Bruce H. Evans* Δ

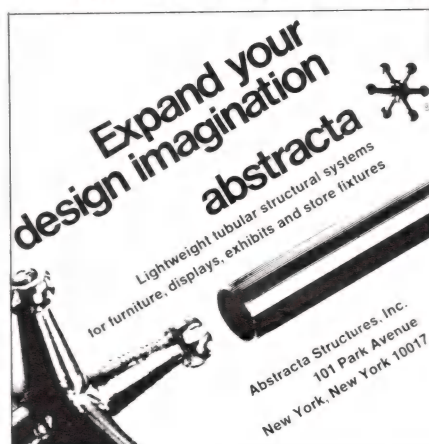
**Makin' Tracks**, by *Lynne Mayer and Kenneth E. Vose*. Praeger Publishers, 1975. 216 pp., illus., \$25.

The completion of America's transcontinental railroad "marked the beginning of the end of the American frontier" and encouraged the great westward movement. Mayer and Vose make effective use of contemporary diaries, newspaper accounts, speeches and government reports in providing a living interpretation of the construction and completion of "the great iron highway."

Perhaps the most popular aspect of this publication will be the numerous prints which detail the construction of the railroad. Many of the original plates were the work of A. J. Russell, a member of the Union Pacific Photographic Corps.

The book's unusual size, 11½" x 10½" provides a panorama for the reader to observe one of the most significant accomplishments in the history of transportation. The building of the railroad occurred during one of the most difficult periods in American history. It represented both an opportunity for financial gain for land developers and speculators, and the labor and sacrifice of Chinese and Irish immigrants as well as black Americans.

Although the book will appeal most to railroad buffs, it is enjoyable leisure reading for anyone with an





interest in the period.—*Michael E. Long* △

**200 Years of American Sculpture**, by the Whitney Museum of American Art. David R. Godine, Publisher, 1976. 336 pp., illus., \$35.

Basically the catalog of the Whitney Museum's monumental American sculpture exhibition minus the checklists, *200 Years of American Sculpture* is a collection of seven individual essays which, in themselves, could be exhibition catalogs. Actually, the seven: Feder's "Aboriginal Art," Craven's "Images of a Nation in Wood, Marble and Bronze: American Sculpture from 1776 to 1900," Armstrong's "The Innocent Eye: American Folk Sculpture," Robbins' "Statues to Sculpture: From the Nineties to the Thirties," Krauss' "Magician's Game: Decades of Transformation 1930-1950," Haskell's "Two Decades of American Sculpture—a Survey," and Tucker's "Shared Space: Contemporary Sculpture and its Environment," had they been present-

ed as individual exhibitions at different times might have avoided some of the criticism which accompanied the Whitney show.

In book form, however, the result is quite satisfactory. Obviously, omission and oversights exist but the problems of scale and space and environment which plagued the Whitney installation are now moot, leaving us only seven thoughtful and well-illustrated essays on different aspects of American sculpture. This is a perfectly adequate survey of the subject which, if issued in any year other than 1976 would probably have had a better title (some of the objects included could date considerably earlier than 1776). Nit-picking aside, the text is good and the illustrations often excellent.

Stripped of its Bicentenniality, this is a book which presents seven interesting and informative viewpoints on American sculpture.—*Bruce H. Evans* △

**The Living Alphabet**, by Warren Chappell. University Press of Virginia, 1975. 50 pp., illus., \$10.

This is not a "how-to-do-it" lettering handbook. It is a delightful and interesting discussion of the philosophical and esthetic properties of the alphabet. Beginning with a brief discussion of the origins of the Roman alphabet the author describes how these early forms, incised on stone with a chisel, have influenced contemporary designs. This is followed by a detailed history of the development of various styles to the 20th century.

A detailed analysis of the basic anatomy of the letters of the alphabet is organized into groupings of similarly structured letters—"providing the imagination with a set of armatures on which to model the forms." Roman capitals are described in terms, again, of incised letters repeated by a writing instrument with a flat edge. Special characteristics of each of the 26

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# Books

letters of the alphabet and the implications these characteristics have in terms of structure, design and readability are presented in depth. Roman small letters are considered in similar detail in terms of the efforts "to achieve practical written substitutes for the classic carved Roman alphabet."

These preliminary background sections lead into a section on "The Living Alphabet"—a phrase the author feels is justified "when one thinks of the extraordinary longevity of the Roman capitals and of their rebirth in variations over the centuries." Chappell fears that with typewriters and, more recently, computers, the Roman alphabet may become a "debased product [which] may . . . become acceptable through extensive use."

Graphic designers particularly among museum staff members will enjoy this highly literate exposition.—*Arminta Neal* Δ

**American Photography: Past Into Present, Prints from the Monsen Collection of American Photography**, introduction by Anita Ventura Mozley. University of Washington Press, 1976. Paperbound, illus., \$9.95.

**Imogen Cunningham: Photographs**, introduction by Margery Mann. University of Washington Press, 1976. Paperbound, illus., \$7.95.

**Urban Landscapes: A New Jersey Portrait**, by George Tice. Rutgers University Press, 1976. Paperbound, illus., \$17.50.

What is your ideal format for a photography book? If it is one which spares no expense to reproduce the best quality print, but is skimpy on words, then you will feel justified in paying \$17.50 for the paperback version of George Tice's *Urban Landscape: A New Jersey Portrait*. If you prefer fine reproductions, as well as such amenities as an introductory essay, list of prior exhibitions and a bibliography, then the ideal photography book is *Imogen Cunningham*. If you

prefer that good reproductions be organized in a didactic fashion by theme, with essays introducing the categories and a check list summarizing the proceedings, then *American Photography: Past Into Present* comes closest to being the ideal photography book.

The different formats of these books reflect their origins. *Urban Landscape* appears to have been organized by the photographer George Tice; this accounts for its single-minded focus on the photograph. The few words of text are in the form of a badly written, one-page statement by Tice explaining his inspiration for this series of photographs of urban New Jersey. He grew up there, he is familiar with the state, he records his feelings. The obvious question is then: are his photographs worth seeing and worth seeing excellently produced? The answer is yes.

In Tice's words, this book is "an extension of *Paterson*," an earlier book concentrating on that city's

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appearance. In *Urban Landscapes*, the entire state is open to dissection by his photographic eye. Within his photographs, he assiduously avoids the presence of people, except as incidental figures. His foreground, the focus of his vision, is on the man-made elements of the environment. Those surroundings built and populated by New Jerseyans, and photographed by Tice, include apartment buildings, motels, main streets, strip architecture, mobile parks, suburban homes and industrial areas. With few people represented, his photographs, remarkable for their clarity of detail, are reminiscent of the movie "On the Beach" in which cities remained standing, empty of people after atomic holocaust. Coupled with his use of dramatic lighting, his photographs give the most mundane urban scenes a still and monumental quality.

For the price of the Tice book, I would like to have seen the same excellent introduction to the photographer as that provided by Margery Mann for *Imogen Cunningham*. The Cunningham book, a selection of 94 of her best-known photographs from 1901 to 1970, is also well printed. Originally published in hardback in 1970, the first paperback edition serves as a posthumous tribute to Cunningham who died in June 1976 at the age of 93. Cunningham's long life and development as a photographer are charted in the introductory essay. Since Cunningham's photographic career spanned 75 years, it is to Mann's credit that she has produced a concise well-written essay. Even more difficult was the choice of only a fraction of Cunningham's portfolio to represent her many years of accomplishment. Shown are the soft-focus painterly shots which characterized Cunningham's initial works, her later full-face portraits for which she is probably best known, and the close-ups of the flowers and plants which she loved.

The third book, *American Photography: Past Into Present, Prints from the Monsen Collection of*

*American Photography*, is the catalog from the 1976 exhibition of the same title at the Seattle Art Museum. Anita Mozley, registrar and curator of photography at the Stanford Museum of Art, was responsible for both the exhibition and catalog. The photographs are from the collection of Joseph and Elaine Monsen, young professionals from Seattle who began amassing their collection in 1966. The Monsens' collection is a panorama of works by well-known names in American photography. Besides collecting daguerreotypes and other early works, they also possess classic works by masters of American photography such as Lange, Stieglitz, Strand, Weston and Clarence White. They own some works by living photographers, but that is not the focus of their taste. For the same reason they have not emphasized a collection of regional photographers from the Northwest.

The value of the collection for the viewer is that it provides a good

survey course in American photography. The exhibition and the catalog support this view. Rather than merely presenting the works chronologically, Mozley has organized the photographs by subject: portraits and tableaux, views, documents, sequences, etc. Each category is introduced by a brief essay, with the photographs arranged chronologically within categories. This approach aids a viewer unfamiliar with the history of photography to compare photographs of similar themes that are separated from one another by time and photographic technology. It is an effective device which gives visual coherence to the 128 plates. It is misleading only when photographs seem deliberately forced to fit prescribed categories.

The value of reviewing these books as an ensemble is in presenting three current approaches to producing a photography book. Each has its own validity. The viewer's needs and personal preferences will

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# Books

determine whether a book organized by a photographer, a publisher, or a museum is more desirable.—Robin Lynn Δ

**America As Art**, by Joshua C. Taylor. Smithsonian Institution Press, 1976. 320 pp., illus., \$25.

The names of Copley, Eakins and Sargent are prominent in the study of American art and their accomplishments encouraged many American art museums to exhibit their

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*Museum Studies: A Curriculum Guide for Universities*, 1973. \$4.50.

*Museums and the Environment: A Handbook for Education*, edited by Ruth Norton Oliver, 1971. \$12.50 (hardcover), member's price, \$10.

*1971 Financial and Salary Survey*, by Kyran M. McGrath, 1971. \$5, member's price, \$3.

*America's Museums: The Belmont Report*, 1968. (Limited quantities) \$3.75, member's price, \$3.

The *Official Museum Directory*, 1977 is now available. It must be ordered from the National Register Publishing Company, 5201 Old Orchard Road, Skokie, Illinois 60076. \$40; nonmember libraries, universities and museums, \$36.25; AAM institutional and individual members' price, \$30.

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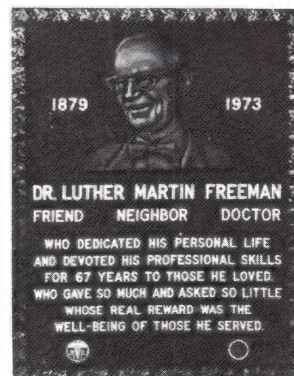
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works during the Bicentennial celebration. But there were many other individuals, not as well known to us, whose art expressed the ideas and attitudes of the young nation.

Their work was the subject of a major Bicentennial exhibition assembled by the National Collection of Fine Arts entitled "America As Art." The works were chosen from both large and small museums, libraries, historical societies and private collections. Director Joshua Taylor refers to the exhibition as a "joy to the eye" and a "thinking about" exhibition. The catalog is both of these, as well as a valuable learning experience since it provides a wealth of information on the historical aspects of American art.

Taylor begins his series of eight well written and lavishly illustrated essays with a discussion of America as a symbol of culture and democracy. During the early years of the Republic, heavy emphasis was given to Greek, Roman or otherwise European imagery. The

works of William Sidney Mount, which were a part of the exhibition, part from this tradition, and many of the paintings that illustrate Taylor's essay, "The American Cousin," emphasize the rural character of the American society. Taylor also emphasizes the American frontier experience as one of the "central imaginative preoccupations" of our culture. This reviewer was most impressed with the works of George Catlin who played an important part in interpreting the frontier experience.

The exhibition, assembled by Richard Murray, and Taylor's essays provide a unique artistic perspective of America's development. This publication should be a valuable addition to any museum's reference shelf.—*Michael E. Long* △

**The Measurement and Facilitation of Learning in the Museum Environment: An Experimental Analysis**, by C. G. Screven. *Smithsonian Institution Press, 1974. 91 pp., \$5.40.*

This slim but important volume is the first of what will, one hopes, be a series of Smithsonian Institution publications on how visitors learn in, and are affected by, museums.

This book is important for several reasons. First, it brings established social science research methodology to bear on a subject that many museum people take for granted: the process of learning in museums. Second, it points out that there is a vast body of knowledge about the general process of learning, and suggests ways that this knowledge might be applied to museum learning situations. Finally, it shows that exhibits may be systematically and rigorously evaluated in terms of their ability to communicate information to the visitor.

The book focuses on the application of educational technology (a variety of teaching machines and related hardware) to museum learning, in particular using hardware to evaluate exhibit effectiveness and to shape the visitor's learning experi-

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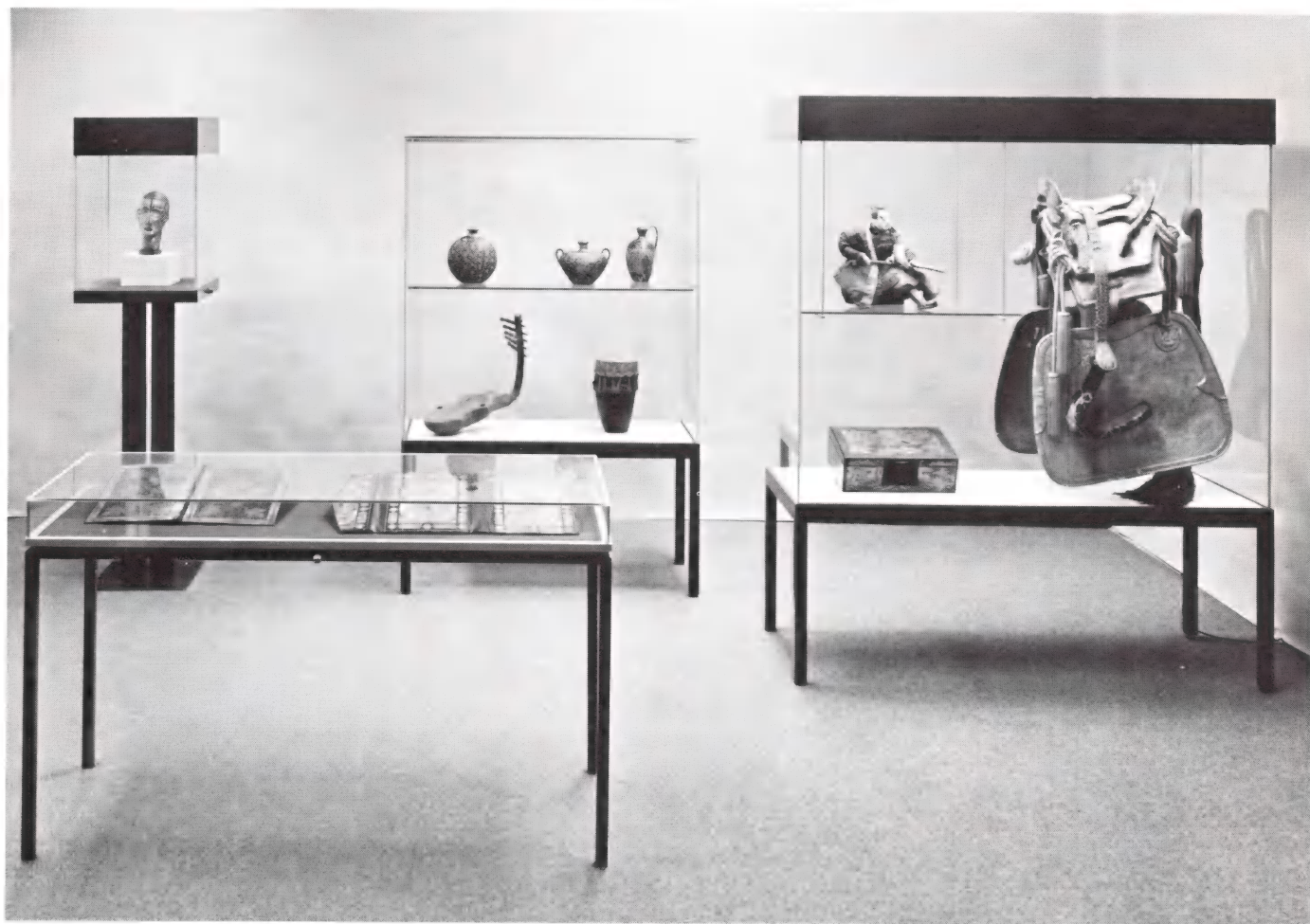
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# Books

ence. After discussing instructional technology, ways to specify instructional goals for exhibits, how to motivate (control) the visitor and the use of hardware to facilitate learning, Screven describes several experiments in which hardware is used to shape what is learned from an exhibit. The jargon and statistical details of the experiments may be beyond the grasp of readers who do not have a strong research and statistics background. However, this section of the book is worth wading through—or skimming over—to get to the discussion and conclusions.

Screven's techniques and theoretical bases derive rather directly from those of B. F. Skinner, the famous behaviorist. To oversimplify, the techniques Skinner used to train rats to press levers are used by Screven to get the museum visitor to "attend to" or pay attention to objects and labels in exhibits. Most of the ways Screven suggests for shaping or controlling

the visitor's attention have to do with hardware: teaching machines, self-paced audio tapes, computers, self-scoring devices.

Based on several studies described in some detail in the book, Screven concludes:

In general, the results . . . support the position that to reach the majority of casual visitors to large public museums . . . some sort of 'control' over visitor 'observing behaviors' is necessary so that productive attending is 'rewarded' and nonproductive attending is discouraged.

And he suggests a variety of hardware to achieve this "productive attending."

I think it is Screven's insistence on mediating the museum experience through hardware that most upsets museum people. And while Screven does acknowledge that the esthetics and practicalities of a museum visit do pose some difficulties, he also conveys an optimism that hardware and technology can rise to the occasion. Some museum

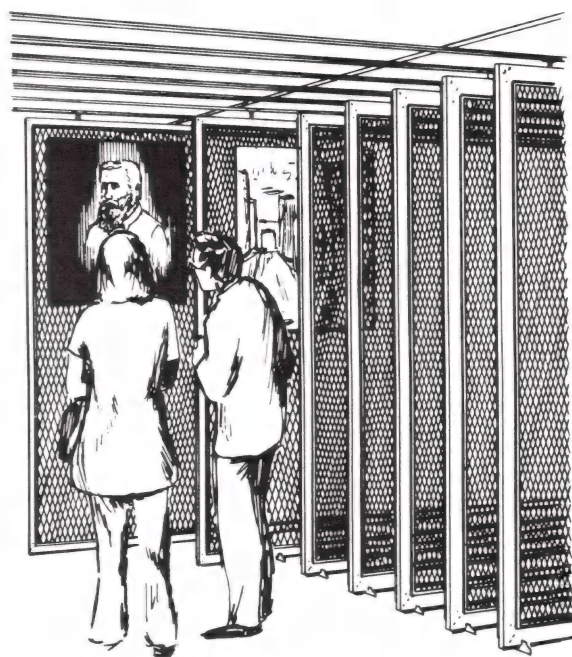
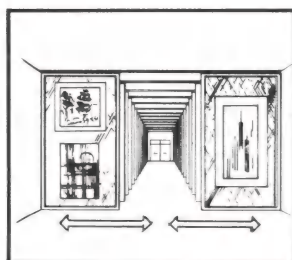
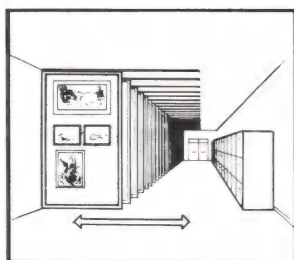
people also have the fear that exerting unseen or subtle control over the visitor's behavior is a violation of his human rights, while still others worry about losing a Frankenstein on the museum world. Screven describes one experiment in which some visitors achieved perfect test scores without even visiting the exhibit; they instead spent their time trying to earn a "mastery token" from a teaching machine!

It is possible to argue away the book's jargon, its behaviorist bias and its emphasis on hardware. However, we cannot escape the hard reality of the questions Screven is raising about learning in museums. If unguided or unsisted visitors learn little from most exhibits, as Screven's experiments seem to show, we must begin to question the facile assumption that all visitors can learn (and do learn) something from an exhibit.

Even if we eschew hardware and behaviorism, we must be challenged

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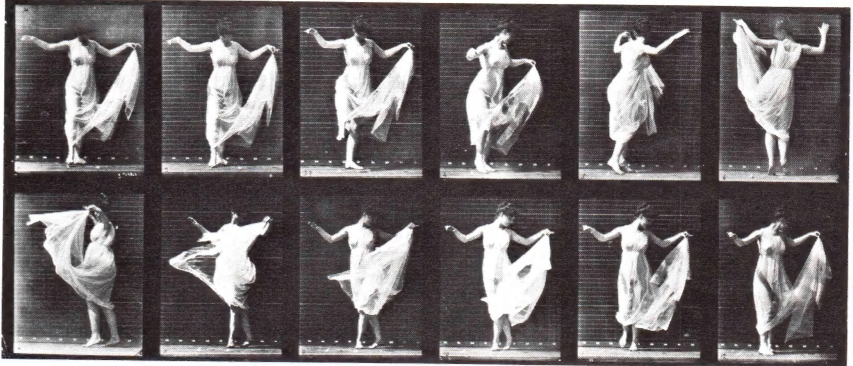
by Screven's efforts and results, and must bring equally rigorous research techniques and methodology to bear in studying the outcomes of our own education programs and exhibits. One hopes that the Smithsonian Institution will continue its pioneering efforts in research on museum learning, and will broaden its scope to include the perspectives of developmental psychology, anthropology and sociology.—Robert A. Matthai Δ

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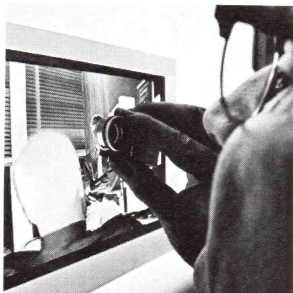
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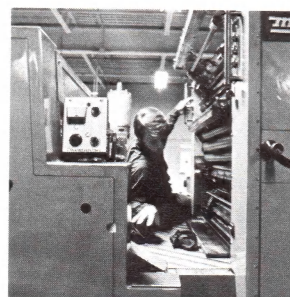
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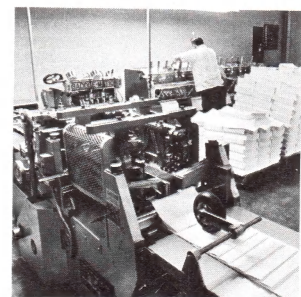
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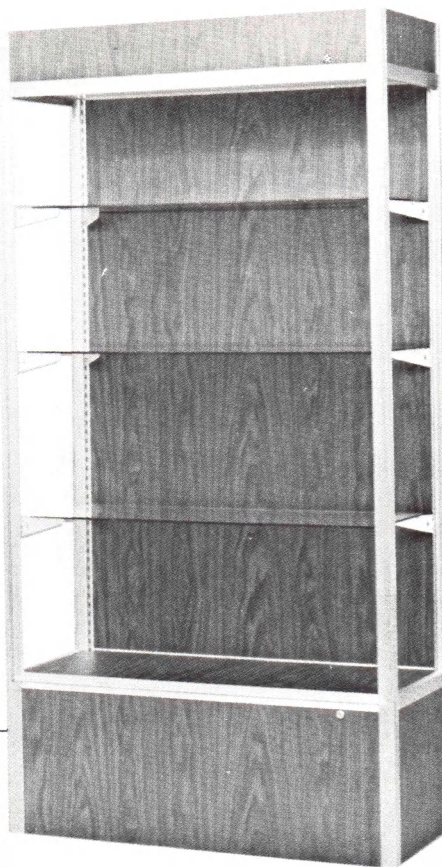
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